VOGUE

MAY

ADVANCE RETAIL TRADE SUPPLEMENT

opposite page 24

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*Slightly higher in the West





Adelaar

Shoes - Pappagallo Belts - Calderon



KAREN RADKAI

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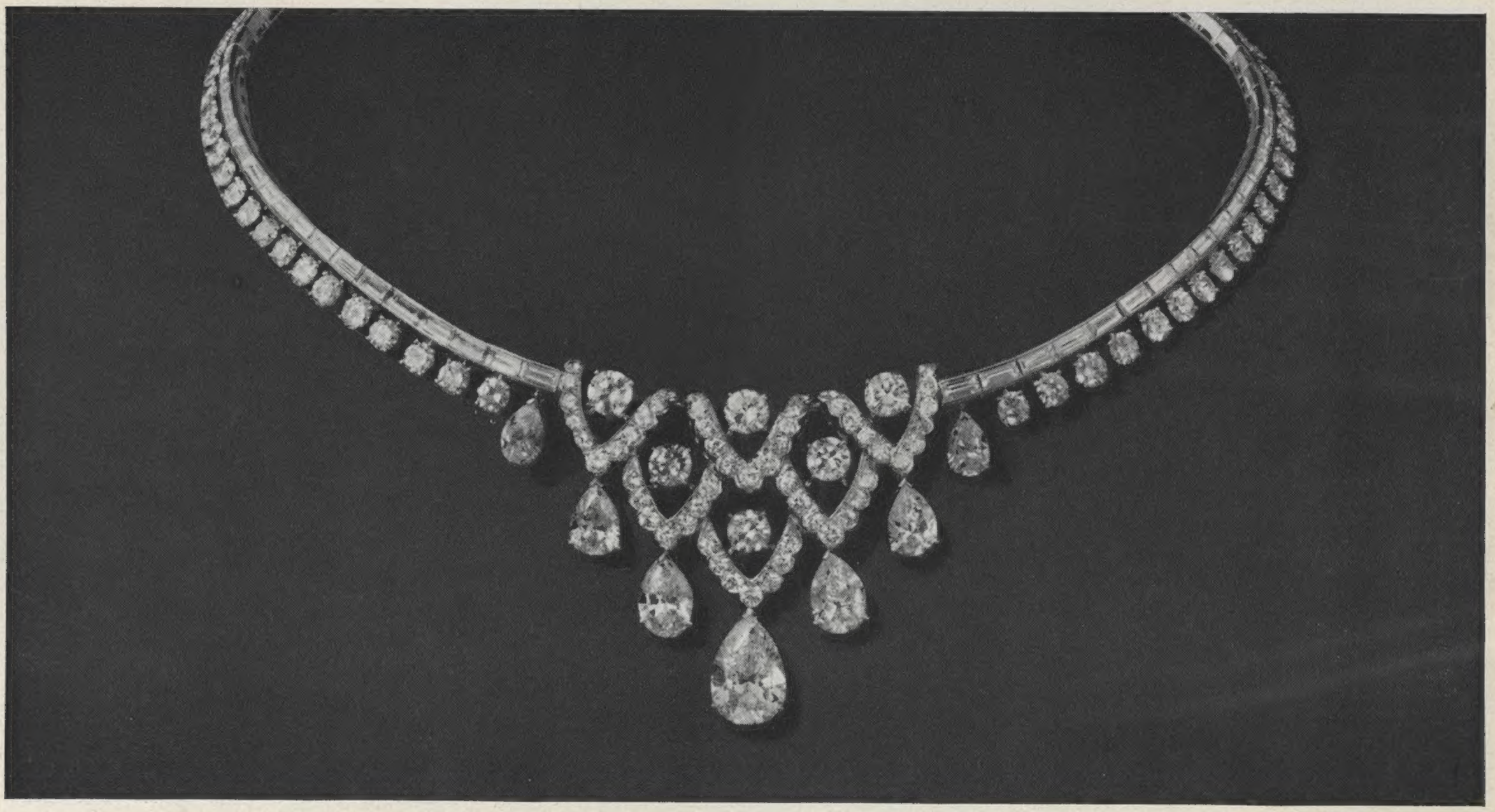
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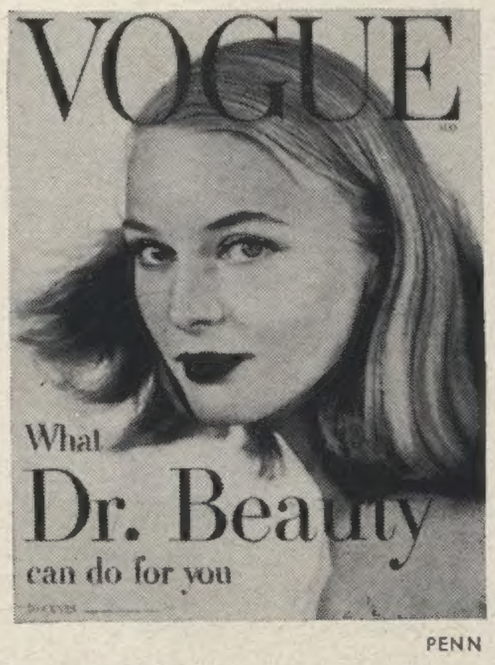
VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH Publisher

MAY 1957



PENN

COVER

A beauty, taking a treatment
from one of the best-known
beauty doctors—namely,
fresh air (assisted by sun, rest).
Photograph by Penn.

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Vol. 129, No. 9,
Whole No. 1989



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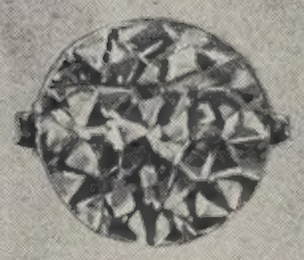
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PETER DIMITRI

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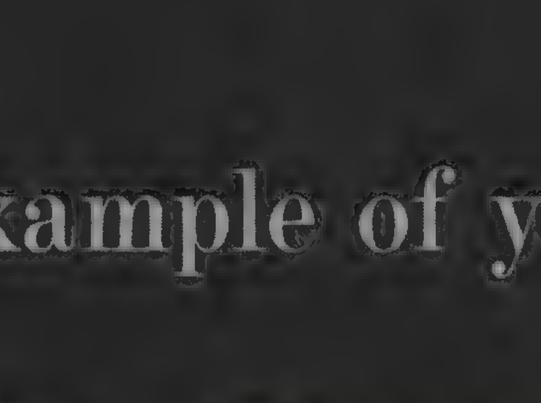
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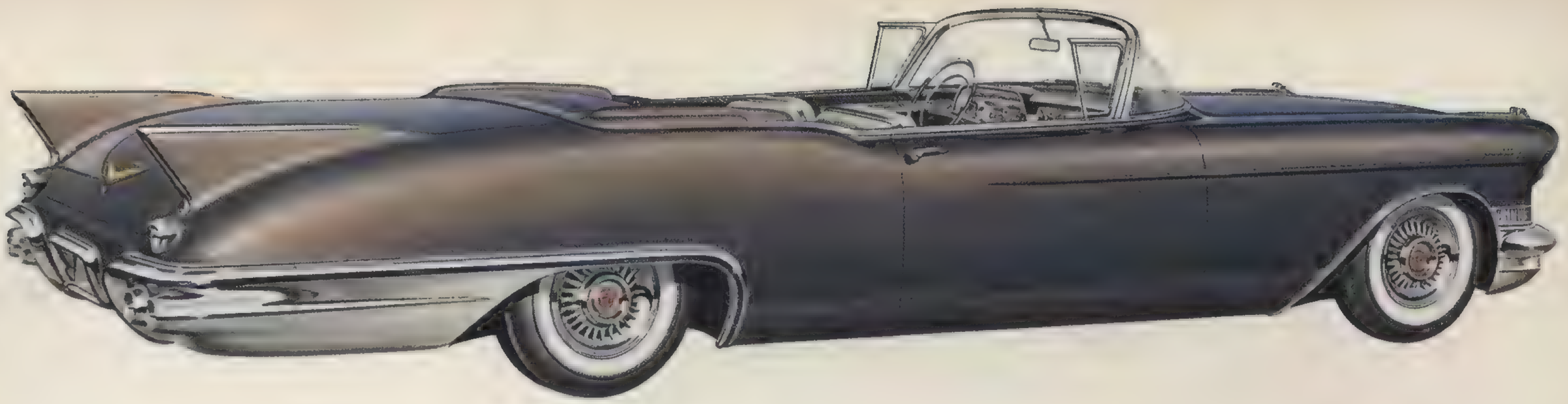
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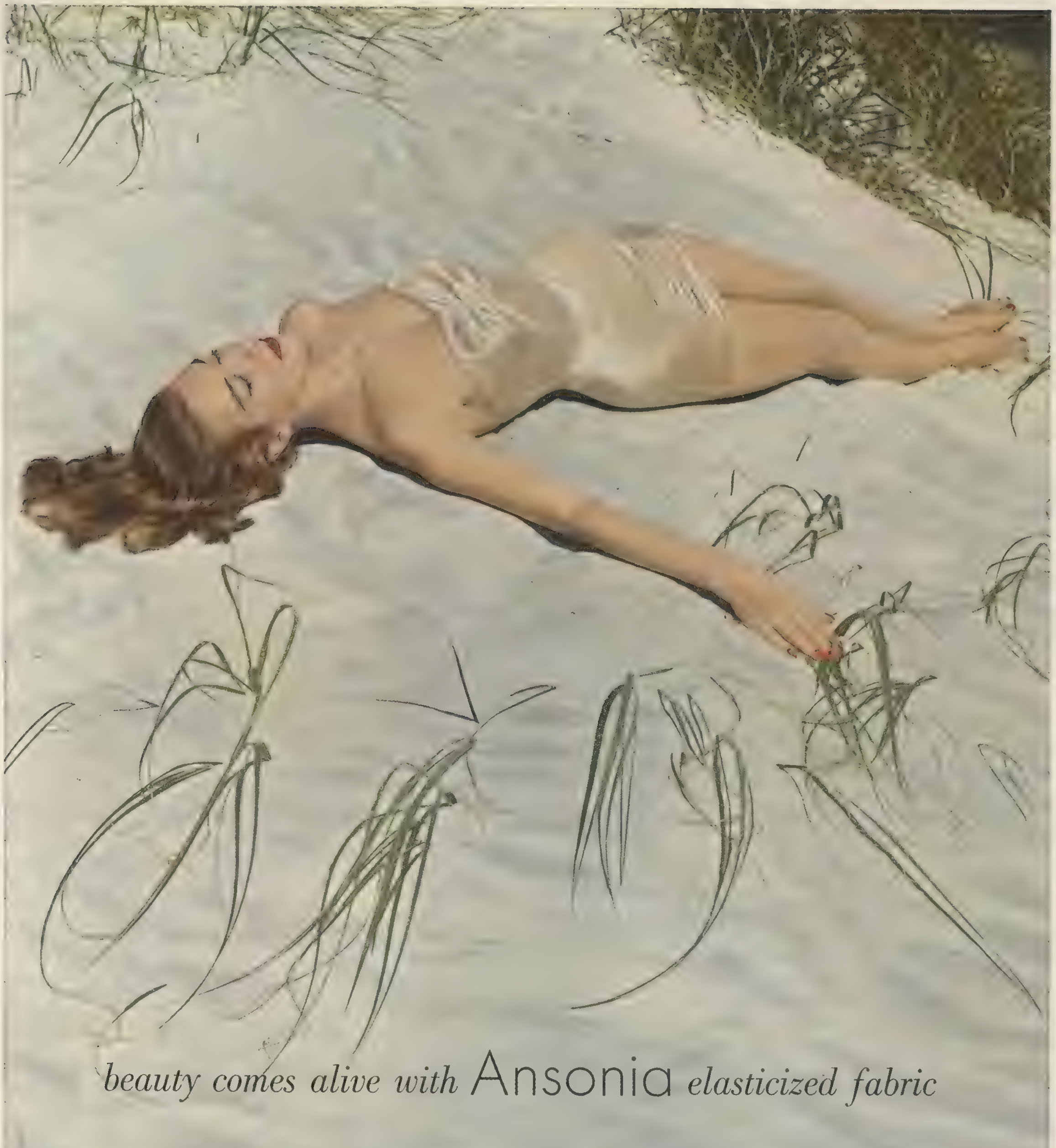


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Refills in "Lustre-Life" and regular "Moisturized" .75 10 luscious shades!*

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* *Acetate-cotton jacquard*

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VOGUE

May 1 Trade Edition

Note: BRAND NAMES WEEK
is April 28th through May 3rd

"What Dr. Beauty can do for you"...

A five-page beauty bulletin (pages 124 to 128)

... a make-up program in eight steps (pages 129 to 131)

... news in coiffures (pages 132 and 133)

... great perfumes in pocketbook editions (pages 166 and 167)

And beautiful news in summer fashion...

- *Ribbon news—running through summer*
  (Fashion tied with ribbons—on pages 148 to 155)
- *Instant beach looks*
  (The newest swimming sheaths and cover-ups—on pages 138 to 145)
- *Summer needs—with news*
  (In silhouette, in fabric—on pages 170 to 175)
- *Summer black—day and evening*
  (Black and shaded-black dresses, sometimes flowered by hats, taking city assignments noon to midnight—on pages 176 to 179)

Good-buys bulletin: Summer-dress news for under the sun, under the moon, and under $50 (pages 180 to 183)

- The long summer evening skirt: in dots, in splashing flowers (pages 146 and 147)
- Temperate suits: firmly tailored for multiclimate travel (pages 184 and 185)
- Fur shoes: or looking like it (pages 168 and 169)
- The white organdie overcoat; the black lacquer slicker (pages 164 and 165)

Fashions in living ... party clothes for little girls and little boys—and the children's vote on how the party should be.

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VOGUE, MAY, 1957, VOL. 129, NO. 9

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Let what "VOGUE SAYS" headline your advertisements and displays.

Release date: May 2

- **Beauty . . .**
  - VOGUE SAYS: "Beauty—one of the best medicines"
  - VOGUE SAYS: "Almost every beauty flaw is correctable"
  - VOGUE SAYS: "Doctor your beauty—in 15 minutes"
  - VOGUE SAYS: "Fresh air—one of the best-known beauty doctors"
  - VOGUE SAYS: "Instant beach looks—a superb sun tan"
  - VOGUE SAYS: "Moisture—makes young skins young"
  - VOGUE SAYS: "Lip pencil—newest way to shape a beautiful mouth"
  - VOGUE SAYS: "Gold or silver shadow above the lid—for evening"
  - VOGUE SAYS: "Coiffure news—the side brim"
  - VOGUE SAYS: "Coiffure news—eyelash bangs"
  - VOGUE SAYS: "Perfumes in miniature—to carry constantly"
  - VOGUE SAYS: "Try on a new fragrance—for fit"
  - VOGUE SAYS: "Every woman has a right to expect to be a beauty"
- **Ribbon news . . .**
  - VOGUE SAYS: "Ribbon news—running through summer"
  - VOGUE SAYS: "Fashion tied with ribbons—we like this look"
  - VOGUE SAYS: "Ribbons—as edgings, bands, belts"
  - VOGUE SAYS: "A sweater—wearing ribbons"
  - VOGUE SAYS: "Ribbons—running blackwards"
  - VOGUE SAYS: "A big ribbon bow—new finish for beads"
  - VOGUE SAYS: "A black velvet bow—almost a hat"
  - VOGUE SAYS: "Evening ribbons—long-playing streamers"
  - VOGUE SAYS: "Ribboned dress—floater policy for summer dances"
- **Instant beach looks . . .**
  - VOGUE SAYS: "Instant beach looks—just add water"
  - VOGUE SAYS: "A hooded coverall—news"
  - VOGUE SAYS: "White terry cloth—over a wet suit"
  - VOGUE SAYS: "Instant beach looks—swimming sheaths"
  - VOGUE SAYS: "Instant beach looks—knitted prints"
  - VOGUE SAYS: "A swimming sheath—under an over-plaid"
- **Summer fashion needs . . .**
  - VOGUE SAYS: "Shirtwaist dress—news in chiffon"
  - VOGUE SAYS: "Summer coat—news in flower"
  - VOGUE SAYS: "Daily dress—news in firm cotton"
  - VOGUE SAYS: "Cotton tweed with silk chiffon—new"
  - VOGUE SAYS: "Jacketed dress—news with more skirt"
  - VOGUE SAYS: "Pale, fluid crêpe—newest fashion need"
  - VOGUE SAYS: "Fluid crêpe—dinner-dress news"
  - VOGUE SAYS: "Pale crêpe—Sunday-lunch dress"
- **Summer black . . .**
  - VOGUE SAYS: "This summer's black—flowered by hat"
  - VOGUE SAYS: "Black—city assignments, noon to midnight"
  - VOGUE SAYS: "Black silk organdie—cool elegance"
  - VOGUE SAYS: "Black chiffon dress—sheathing softly"
  - VOGUE SAYS: "Late-day black—silk crêpe"
  - VOGUE SAYS: "Shades of black—all chiffon"
- **Summer-dress bulletin . . .**
  - VOGUE SAYS: "Summer-dress news—low dollar-value"
  - VOGUE SAYS: "Sun dresses—till the sun goes down"
  - VOGUE SAYS: "Summer-dress news—the sun and the moon"
  - VOGUE SAYS: "White dress—negotiable city or country"
  - VOGUE SAYS: "A cotton T-shirt—over white sharkskin pleats"
  - VOGUE SAYS: "Lilac-dotted sun dress—nice for summer life"
- **Fur shoes . . .**
  - VOGUE SAYS: "Fur shoes—summer lightning"
  - VOGUE SAYS: "For summer—the surprise is fur"
  - VOGUE SAYS: "Summer shoes—fur as sleek as leather"
  - VOGUE SAYS: "Summer shoes—printed with zebra stripes"
  - VOGUE SAYS: "Summer shoes—with leopard spots"
- **Other summer fashion ideas**
  - VOGUE SAYS: "Temperate suits—going south"
  - VOGUE SAYS: "Temperate suits—for multiclimate travel"
  - VOGUE SAYS: "Suit line in the news—jacket worn open"
  - VOGUE SAYS: "The new summer evening dress—floor-lengthened"
  - VOGUE SAYS: "The summer evening dress—printed for parties"
  - VOGUE SAYS: "The summer evening dress—in splashing print"
  - VOGUE SAYS: "The new summer evening dress—in dots"
  - VOGUE SAYS: "White organdie overcoat—making of a look"
  - VOGUE SAYS: "Organdie overcoat—a raincoat on the quiet"
  - VOGUE SAYS: "Freshest overcoat in town—white organdie"
  - VOGUE SAYS: "The coat of black lacquer—making of a look"
  - VOGUE SAYS: "Glistening black—to coat any colour"
  - VOGUE SAYS: "The coat of black lacquer—rain or shine"
- **The children's party . . .**
  - VOGUE SAYS: "Little children like surprises"
  - VOGUE SAYS: "New party looks—white organdie with lace"
  - VOGUE SAYS: "Young men—Etoned for the summer"
  - VOGUE SAYS: "A box-lunch party—more fun"
  - VOGUE SAYS: "Party pinafores—for the littlest guests"

VOGUE'S copy ideas and philosophy

for these fashion ideas can be used to present merchandise from your own stocks in newspaper advertisements and displays.

QUOTE VOGUE and SELL FASHION

Reminiscent of a more leisurely day: L'Aiglon's cool spin of permanently pleated dotted Swiss! To wash and drip-dry. Yellow, pink or blue; white with mint dot. In sizes 8 to 16. $24.95. For name of store nearest you, write Dept. V **L'Aiglon** *Apparel, Inc., 1350 Broadway, New York 18*



Edwardian summer



TRAVEL YARN OF THE SOUTH ATLANTIC. They're off . . . in a pair of extremely handsome handmacher Cortina suits in wonderful aberfoyle U.S.A. travel-wise cotton yarn woven with silk. On this page: far-flung collar suit in both misses' and brief sizes 10 to 20. Opposite: straight-jacket

SAIL MOORE-McCORMACK Lines TO SOUTH

LORD & TAYLOR, NEW YORK; MARSHALL FIELD & CO., CHICAGO; FREDERICK & NELSON, SEATTLE

HAT: ROBERT DUDLEY



suit in misses' sizes 10 to 20. Each, $29.95. Their travel hand-bags are by *Josef* Left: show-case in clear vinyl and blonde leather. About $15*. Right: travel bags in natural loomed home-spun trimmed with blonde leather. Small, about $25*; large, about $45*. All plus tax. The Princess Terry sight-seeing specs are by VICTORY.

AMERICA...FOR 38 DAYS OF FASHION AFLOAT AND ASHORE

*SLIGHTLY HIGHER ON THE WEST COAST

HAT ADOLFO OF EMME

H. S. POGUE, CINCINNATI; DAYTON'S; MINNEAPOLIS; HARZFELD'S, KANSAS CITY AND OTHER STORES LISTED ON PAGE 221



TRAVEL YARN OF THE SOUTH ATLANTIC. (CONT.) The only stowaways on these pages are the Tosca bags—your personal hold. These are beautiful blondes in buttersmooth leather. The one above is twice-belted on the latitude. About $15*. The bag opposite, equally roomy, is belted on the longitude. About

SAIL MOORE-McCORMACK Lines TO SOUTH

B. ALTMAN & CO., NEW YORK: L. S. AYRES, INDIANAPOLIS: JOHN WANAMAKER, PHILADELPHIA HAT: ROBERT DUDLEY



$28.50*. Both plus tax. Her hardmacher Cortina suit is so shipshape we've shown it from two angles—the front strictly closed; the back easily bloused. It's made of aberfoyle vacation-special cotton yarn spiked with silk. Misses' sizes 10 to 18. $29.95. The Nicki eyeglass fashion frames are by VICTORY.

AMERICA...FOR SHIP-STYLE FUN UNDER THE SUN

*SLIGHTLY HIGHER ON THE WEST COAST

HAT: MR. JOHN HALLE BROS., CLEVELAND; KAUFMAN'S, PITTSBURGH; J. W. ROBINSON, LOS ANGELES AND OTHER STORES LISTED ON PAGE 221



TRAVEL YARN OF THE SOUTH ATLANTIC (CONCLUDED). How attractive you look in glasses, my dear. The better for seeing—the better to be seen. They're my Teddie frames by VICTORY with an eye for fashion, a feel for feather-light comfort. The Cortina suit by handmacher is a fashionable

SAIL MOORE-McCORMACK Lines TO SOUTH

HUTZLER'S, BALTIMORE: THE BROADWAY STORES, LOS ANGELES: SMARTWEAR EMME LANGE, MILWAUKEE



feather-weight, too, made of aberfoyle vacation cotton with a dash of silk for wonderful texture. Misses' sizes 10 to 20 and proportioned sizes 10 to 22. $29.95. The airy, no-weight Josef bags in white or black hand-knotted straw over vinyl: left, about $22.50*; right, about $18.50*. Both plus tax.

AMERICA ... WHERE EVERY PORT IS AN EXOTIC PORT

*SLIGHTLY HIGHER ON THE WEST COAST HAT. ROBERT DUDLEY JELLEFF'S, WASHINGTON, D.C., BLUM'S, PHILADELPHIA; SAKOWITZ, HOUSTON AND OTHER STORES LISTED ON PAGE 221



Each time you breathe, your bra size changes...

that's why A'Lure by Warner's is for you! Test yourself. Inhale—you're a perfect 36. Exhale—35. Ordinary bras can't move with you, have no give. That's why they cut and bind. But Warner's® A'Lure®—first and finest elastic bra—is as flexible as you are. Stretches with you, gives you perfect fit (even if you're a between-size, which half the women in the world are!). Gives you beauty, with comfort you've never thought possible! In a whole wardrobe of styles.

Quick beauty pickup...best selling WARNER'S bras and girdles...packaged to go



Warner's famous A'Lure: nylon, embroidered nylon marquisette, and elastic. P1045, White . . . $3.95.



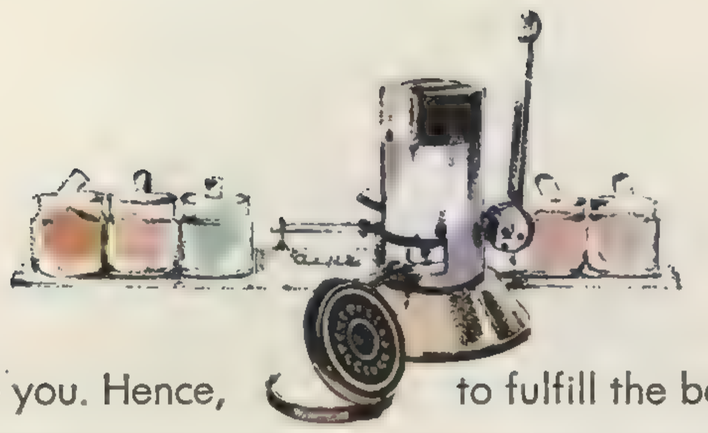
Warner's circular-stitched bra for a defined silhouette; fine cotton broadcloth, cotton net cup linings. P2170 . . . $2.50.



French-stitched bra for a beautifully molded line. Silky cotton broadcloth. White, P2076 . . . $2.50.

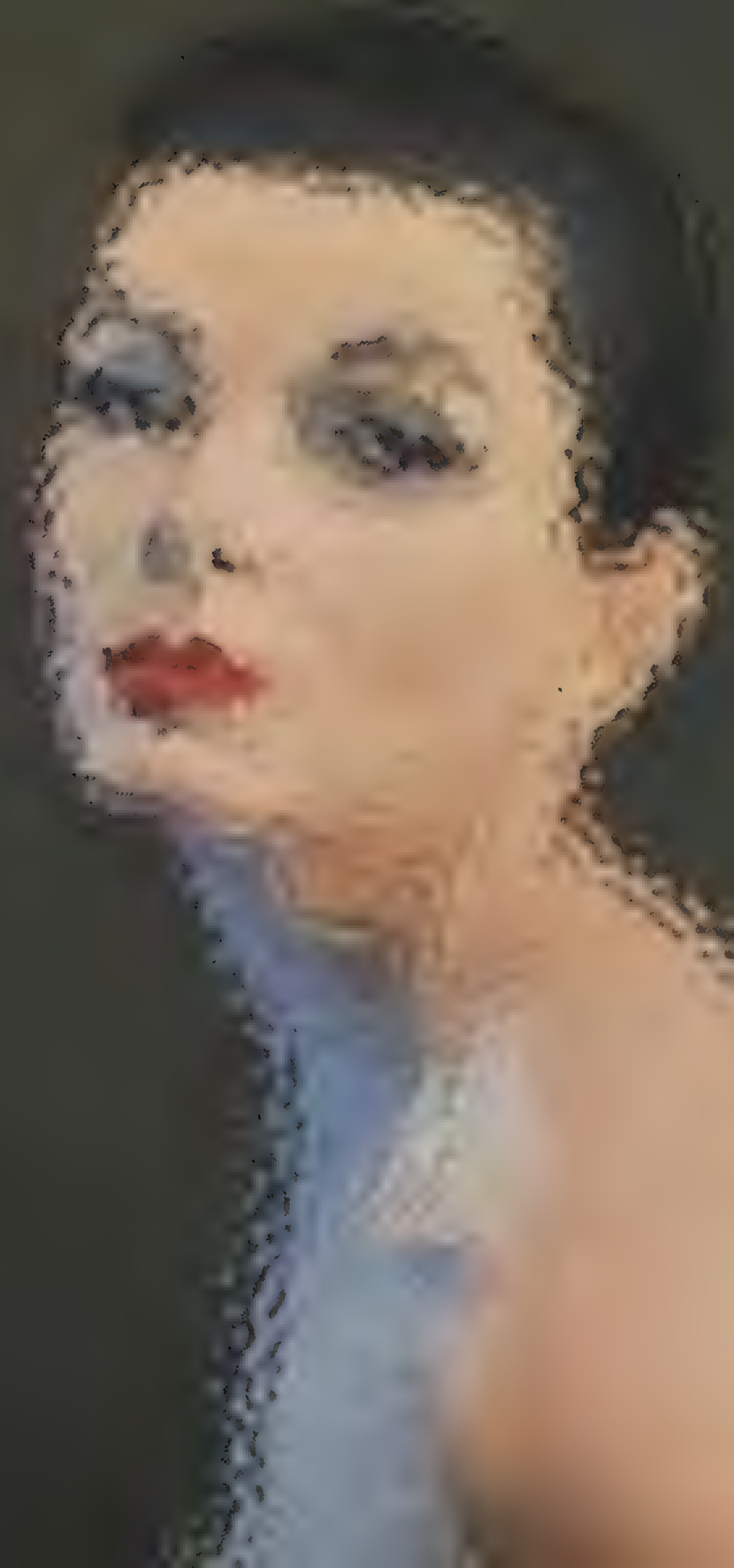


Famous Warnerette® girdle in Power-Lite elastic. P194 Matching pantie, P195. Either, in white . . . $4.50.



No one else is exactly like you. Hence, to fulfill the beauty that is yours alone,
the Charles of the Ritz consultant hand-blends face powder to order for your coloring, as she counsels you on all your skin-care needs. Powder, pressed in an elegant compact, $2; or boxed loose, $1.50, $2.50.
All plus tax. At favored department and specialty stores.

Charles of the Ritz




like wearing a new girdle EVERY day!
Lastic Life
The new GOLDEN COLD WATER SOAP
There's a special kind of pleasure in wearing a girdle that fits *just* right! And here's a special soap—a golden cold water soap—that's made *especially* for washing girdles. They come out looking like new—fitting like new. Lastic life actually *preserves* elastic—makes your foundation garments last TWICE as long. Ask for it when you buy your new girdle—use it every time you wash it—and keep your girdle new—longer!
LASTIC LIFE CO. • NORTH HOLLYWOOD, CALIF.
© CHICAGO • NEW YORK
Lastic Life
Woolite
Created by the makers of famous WOOLITE
THIS LILYPAD DUOSETTE BY Lily of France WILL LAST TWICE AS LONG IF ALWAYS WASHED IN LASTIC LIFE.



*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

GO VIA *ARNEL*

Arnel Triacetate is the new Celanese ease-of-care fiber that enables you to float effortlessly through summer in beautiful fabrics like sharkskin and crepes. For example, you can play as hard as you like in these dazzling white sharkskin separates—with absolutely no hard work attached. Washing's a matter of a quick, easy toss in the washing machine—ironing's easy, damp or dry. The white keeps its sparkle through repeated launderings—wrinkles are almost total strangers. Pack it, wear it, travel in it—and look Arnel-beautiful! More Arnel on next pages. Celanese Corporation of America, New York 16. Celanese® Arnel®

"By Play" by Fabrex. Separates by Jeanne Campbell of Sportwhirl. Sharkskin jacket in white only, about $9. Shirt in red, white and blue stripe, about $6. Shorts in white only, about $8. Sizes 8 to 16. At Bloomingdale's, New York; Halle Bros. Co., Cleveland; Jordan Marsh, Boston; Jelleff's, Washington, D. C.; Miller & Rhoads, Richmond.

ARNEL . . . A Celanese CONTEMPORARY FIBER



*This is the official Arnel symbol—evidence that this fabric of this new triacetate fiber has been pre-tested for performance claimed.

GO VIA *ARNEL*

Arnel Triacetate is the new Celanese ease-of-care fiber that sends you traveling high, wide and handsome in fashions like these—with never a thought for upkeep and a heart far lighter than air! On this page, Arnel added to cotton gives a silky surface to a ripple-pleated bertha dress. You can wash it by hand in minutes, ironing's quick and easy, wrinkles rarely happen. Opposite, the Arnel crepe shirt dress (and crepe's *very* fashionable) looks as though it needs special consideration—actually you can whisk it through suds in no time, and iron it at a wool setting.

Celanese Corporation of America, New York 16. Celanese® Arnel®

Left, **Arnel and cotton fabric by Triplex, dress by Junior Sophisticates.** Blue, pink, yellow, black or brown. Sizes 5 to 17. About $35 at Bloomingdale's, New York; Halle Bros. Co., Cleveland; Burdine's, Miami; Goldwater's, Phoenix; Hess Bros., Allentown.

Right, **Cohama 6 p.m. Crepe. Dress by Sylvan Rich for Martini.** Champagne, black and navy. Sizes 8 to 16. About $70 at Halle Bros. Co., Cleveland; J. J. Haggerty, Los Angeles; Roos Brothers, San Francisco; H. S. Pogue, Cincinnati; Joseph Horne, Pittsburgh.

For more stores, see page 220.

ARNEL . . . A Celanese CONTEMPORARY FIBER



LASTEX®

The most important yarn in all swimwear . . . the famous brand of elastic yarn that creates the superb fit and fashion of almost all of today's wonderful swimsuits. "Lastex" is made exclusively by United States Rubber, Rockefeller Center, New York 20, N. Y.

US RUBBER **United States Rubber**



I dreamed I was an Outdoor Girl

in my maidenform* bra

I'm the nicest sign of the times... openly admired by thousands! And the bra that makes all this possible is the new Maidenform Allegro*. Here's the *pretty* elastic bra with dreamy comfort built right in... it *gives* with you, *goes* with you every hour of the day. Always keeps you looking as glamorous and youthful as Allegro's easy-control elastic makes you feel. White dacron and acetate elastic satin. A, B, C cups 3.50; D cup 3.95

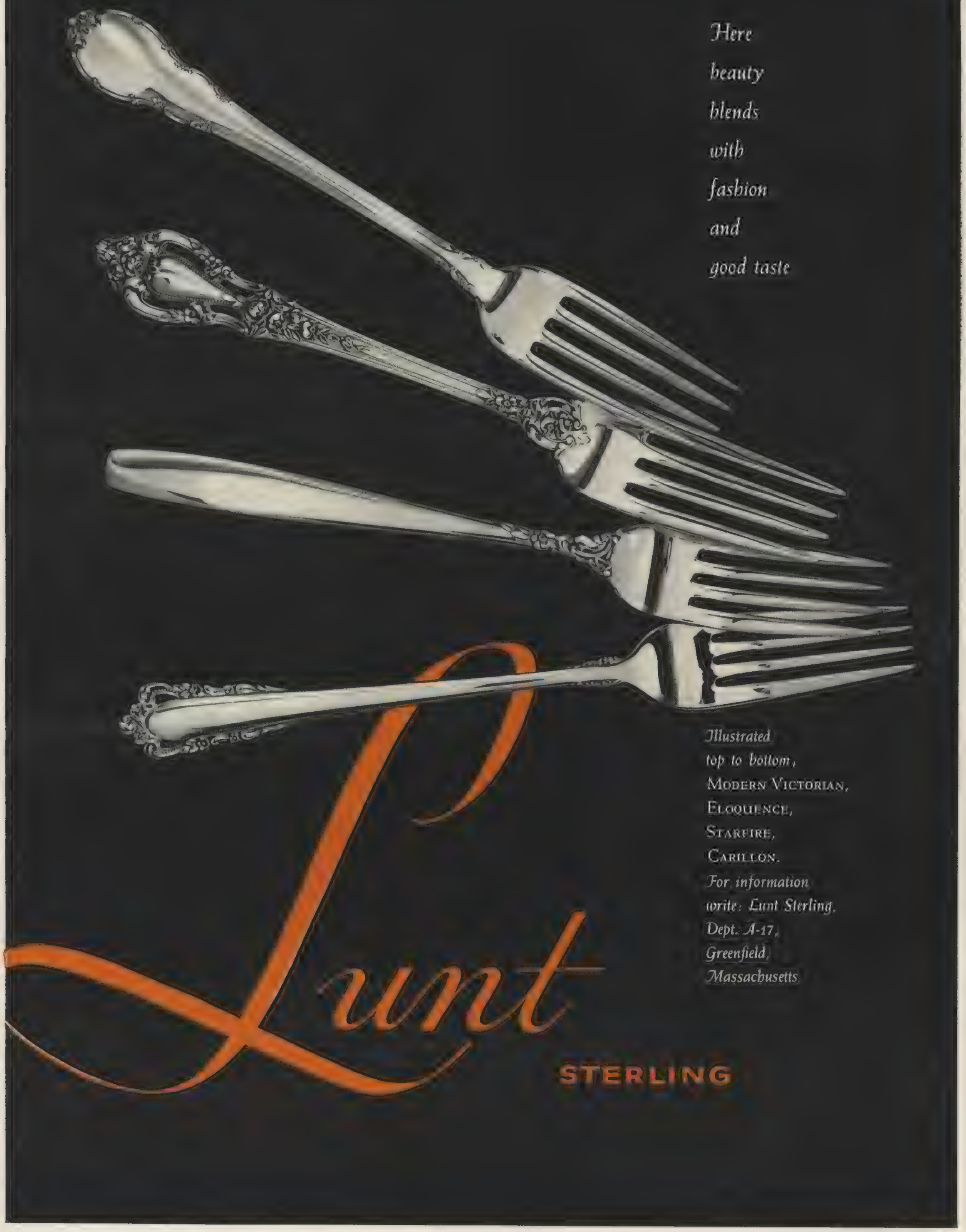
*REG. U. S. PAT. OFF. © MAIDEN FORM BRASSIERE CO., INC., NEW YORK 16, N. Y.



expect a little flirting...*when you wear a hat*

Gather admiring glances from all corners of your world . . . because you're so much prettier in a hat. Ask any man!

MILLINERY INSTITUTE OF AMERICA


Here
beauty
blends
with
fashion
and
good taste
Illustrated
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MODERN VICTORIAN,
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Dept. A-17,
Greenfield,
Massachusetts
Lunt
STERLING

There's no friendly way to break an engagement...

There's no looking glamorous under the dryer...

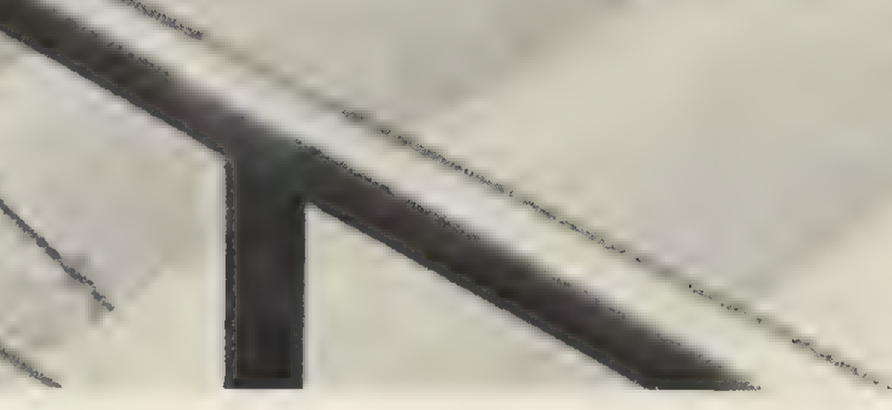
But there is a perfect seamless stocking!

One of the female's charms is her demand for the impossible. Like wanting the sheerest of sheer seamless stockings, and yet insisting that they actually wear. Now, here's wonderful news!

Van Raalte believes in indulging the fair sex. Therefore, such a stocking now exists. It's called *Van Raalte Seamless Nines.*

The secret? Van Raalte knits each pair of Seamless Nines twin-thread, with a calculated ease of stitch. You get built-in shock-absorbers, controlled stretchability and luxurious beauty with nary a run for your money!

Sandalo, $1.95. *Demi-toe*, $1.65. *Heel and Toe*, $1.50. Petites, Mediums, Lengthies.
At nice stores everywhere.



Van Raalte SEAMLESS NINES

Because you love nice things

Miller & Rhoads

THE SHOPPING CENTER

RICHMOND CHARLOTTESVILLE

VIRGINIA



COTTON DUET

GLASS ORIGINALS pick of summer's sun-fun crop . . . a pin-tucked, lace-frosted duo in SPRINGMAID'S COMEBACK, a lustrous, wrinkle-resistant cotton. Wide straps of dress button in back, drop to wear strapless. Jacket is cap-sleeved. Powder blue, baby pink. navy, sizes 10 to 18. 19.98





To wear with summer's lovely pastels or sophisticated dark cottons, white is refreshing news! Pumps, sandals, straps... in fine leathers, straws, fabrics and design mesh. Look for them in Vitality's exquisite selection.

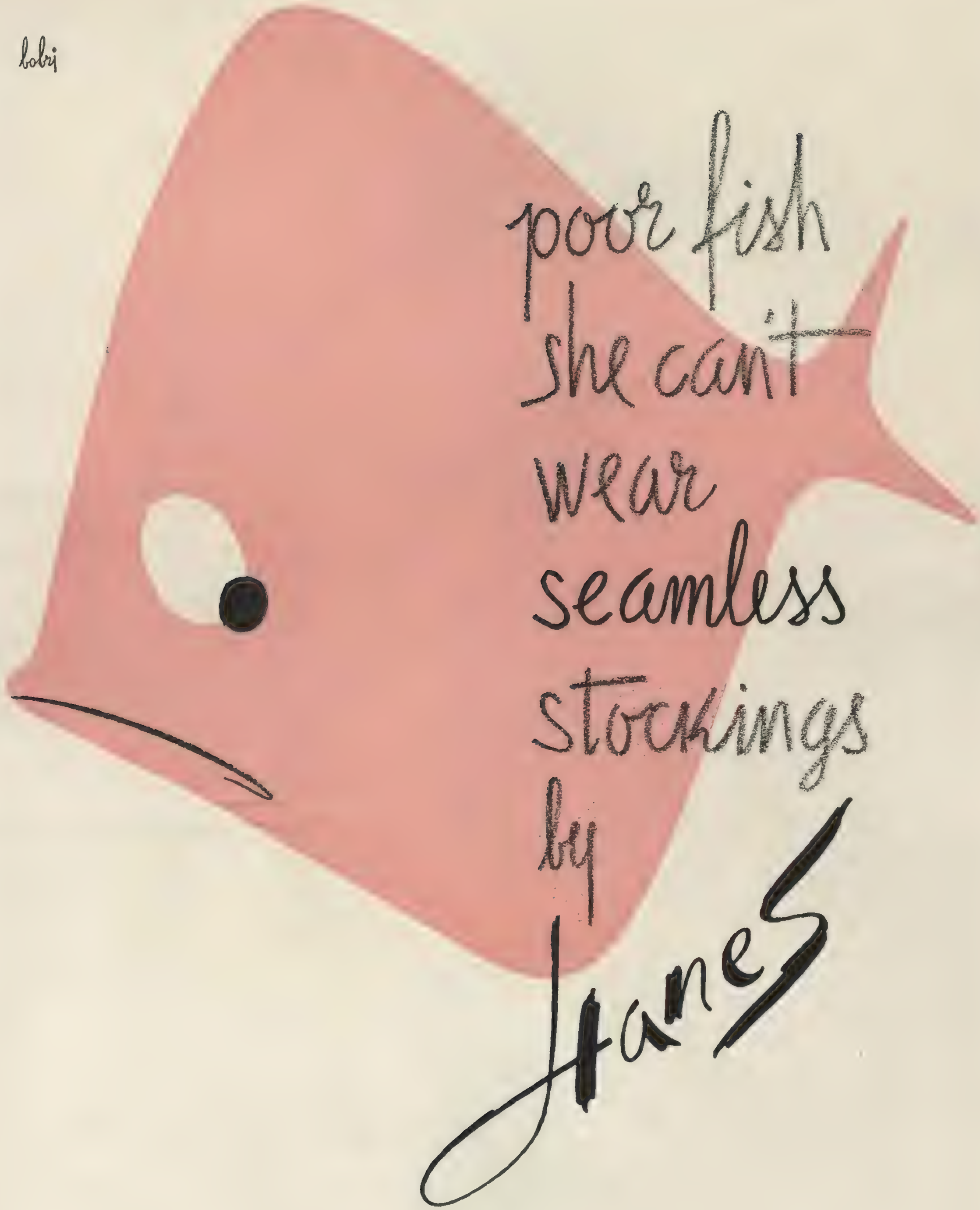
$10.95 to $13.95

VITALITY SHOES

famous for fashion and fit

Vitality Shoe Company, Division of International Shoe Company, St. Louis 3, Missouri

bobbi



poor fish
she can't
wear
seamless
stockings
by
Hanes

no seams to worry about

Cinderella GOES TO NEWPORT



Cinderella creates nicely nautical mates for the young yachting set! Boldly striped middy, matching shorts and pedalpushers take to seas of suds! Sizes 3 to 6x, each under 2.00. 7 to 14, each under 2.50. *At the following fine stores:* Franklin Simon, New York; J. L. Hudson, Detroit; Carson Pirie Scott, Chicago, May Co., Los Angeles; H. S. Pogue Co., Cincinnati ...and other fine stores everywhere...or write to Rosenau Brothers, Fox St. and Roberts Ave., Philadelphia 29, Pa.



This is *your* car awaiting you . . . the beautiful, exclusive Imperial. Overnight, it's the most exciting car to see and be seen in . . . the most sought-after car in America. Do step in and settle back. Feel the very special pride and pleasure reserved for the owners of Imperial.

IMPERIAL

Finest expression of The Forward Look >

shades of the Sun...

On these pages, four great
names color-gather to make your season in
the sun more beautiful than ever
before. Sunlit, sea drenched, sand-warmed
...the tones hue to the season as they
sing of the elements. See the shades of
the Sun, the Sea, the Sand on the
following pages and at your favorite store.

shades of the Sea...

Rose Marie Reid swimsuits
Kleinert's swim caps and beach bags
Dundee beach sheets
Sun 'n' Surf suntan lotion by Squibb.

shades of the Sand.

Rose Marie Reid

glow of gold and coral to shape you on the sand, in the sea, under the sun.

Left: in lustrous square-woven Lastex®, "Gambit", 22.95. Right: a slender wool maillot, elastic-knit, "Willow", 19.95.
Rose Marie Reid, Los Angeles 45, California

Sun-teamed: Dundee's beach sheet:
Kleinert's Petal bag about 7.00,
and swimcap about 6.00;
Sun 'n' Surf suntan lotion by Squibb.

shades of the Sun...

Dundee BEACH SHEETS

sunny blues and stormy greens striped to stay bright in the strongest sun . . . to spread on the beach or wrap against the wind, 3.95.

Dundee Mills, Inc. New York 13, N. Y.

Sea-toned; Rose Marie Reid's Patrician, 17.95; and Rondelette, 29.95;

Kleinert's swimcap;

Sun 'n' Surf suntan lotion by Squibb.



. . . shades of the Sea . . .

K L E I N E R T ' S SWIMCAPS

Bewitching head-dress . . . glimmering sands of desert
and dunes become a froth of petals and jewels on
swimcaps smoothly water-tight by land or by sea.
Left: Rose Petal cap about 6.00
Right: Fantastique cap about 9.00, Fantastique bag, 5.00
Kleinert's, 485 Fifth Ave., New York 17, N. Y.
Sand-warmed: Dundee's color-cued beach sheet;
the Squibb tanning lotion Sun 'n' Surf; Rose Marie Reid's
trio of tans, the background suit Esplanade, 19.95.



shades of the Sand

Let the sun shine... but do protect your skin with

Sun 'n' Surf* suntan lotion by Squibb. Greaseless and sun-proof...

"the answer to the burning question!"* For golden tans!

Kleinert's Petal swimcap and bag;

Rose Marie Reid's Dare-back®

swimsuit "Exposé" 22.95;

Dundee's giant beach sheet.

*Trademark

SQUIBB



shades of Sun. Sea. Sand

EMME HAT



MEET MR. MORT®

ABOUT $30.00 B. ALTMAN & CO. BURDINE'S HARZFELD'S I. MAGNIN

Michael Kent

In New York—at FRANKLIN SIMON

presents

COTTON COUTURE



BATES DISCIPLINED COTTON,
TREATED TO TUCKS
AND ETCHED WITH MATCHING LACE.
LEFT: BLUE, PINK, LILAC, BLACK. SIZES 12 TO 20
RIGHT: BLUE, PINK, YELLOW, BLACK. SIZES 10 TO 18
$29.95* *SLIGHTLY HIGHER IN THE WEST

Akron, O. ..... A. Polsky
Alexandria, Va. ..... Hayman's
Allentown, Pa. ..... Hess Brothers
Altoona, Pa. ..... Meyer Jonasson
Atlanta, Ga. ..... Regenstein Peachtree
Baltimore, Md. ..... Jordan Marsh
Baton Rouge, La. ..... The Dalton Co.
Benton Harbor, Mich. ..... Helaine's
Berkeley, Cal. ..... Roos Brothers
Beverly Hills, Cal. ..... J. W. Robinson
Binghamton, N. Y. ..... S. Goodman
Bogalusa, La. ..... J. Goldman & Sons
Boston, Mass. ..... Jordan Marsh
Brooklyn, N. Y. ..... Abraham & Straus
Buffalo, N. Y. ..... William Hengerer
Burlington, Ia. ..... J. S. Schramm
Canton, O. ..... A. Polsky
Cedar Rapids, Ia. ..... Killian Co.
Charleroi, Pa. ..... Miller's Fashion
Cheyenne, Wyo. ..... The Fashion
Chicago, Ill. ..... H. C. Lytton & Co.
Cincinnati, O. ..... H & S Pogue
Clayton, Mo. ..... Wolff's
Cleveland, O. ..... Sterling-Lindner-Davis
Columbus, Ga. ..... Kiralfy's
Chicago, Ill. ..... Le Vine's
Columbus, O. ..... Madison's

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East Chicago, Ind. ..... Mademoiselle
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Elgin, Ill. ..... Singer's Style Shop
Enid, Okla. ..... Lambert's
Flushing, N. Y. ..... Gertz
Fort Wayne, Ind. ..... Leo C. Ward
Framingham, Mass. ..... Jordan Marsh
Fresno, Cal. ..... Roos Brothers
Gadsden, Ala. ..... Hagedorn's
Gary, Ind. ..... Hudson's
Germantown, Pa. ..... C. A. Rowell
Green Bay, Wis. ..... Wassersteen's
Greensburg, Pa. ..... A. E. Troutman
Gulfgate, Tex. ..... Joske's
Hamilton, O. ..... Robinson-Schwenn
Harrisburg, Pa. ..... Pomeroy's
Hicksville, N. Y. ..... Gertz
Hollywood, Cal. ..... Nancy's
Hopkinsville, Ky. ..... Arnold's
Huntington, W. Va. ..... Princess Shop
Huntsville, Ala. ..... Dunnavant's
Jackson, Mich. ..... L. H. Field
Jackson, Miss. ..... R. E. Kennington

Jacksonville, Fla. ..... Renee's
Jamaica, N. Y. ..... Gertz
Joplin, Mo. ..... Chenault's
Kalamazoo, Mich. ..... Mahoney's
Kansas City, Mo. ..... Woolf Bros.
Kingsport, Tenn. ..... Fuller & Hillman
La Fayette, La. ..... La Parisienne
Lakeland, Fla. ..... Maas Bros.
Lebanon, Pa. ..... Rose Singer Shop
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St. Paul, Minn. ..... Schuneman's
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San Mateo, Cal. ..... Roos Brothers
Sarasota, Fla. ..... Maas Bros.
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Spokane, Wash. ..... The Crescent
Springfield, Mo. ..... M. Netter Dry Goods
Sunbury, Pa. ..... Phil Fehr
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Vicksburg, Miss. ..... Berry's
Virginia, Minn. ..... Quality Shop
Waco, Tex. ..... Bauer-McCann
Waterloo, Ia. ..... James Black Dry Goods
Waukegan, Ill. ..... The Hein Co.
Weirton, W. Va. ..... Weinberg's
West Hartford, Conn. ..... Gillman's
West Warwick, R. I. ..... Mac Seen's
Wichita, Kan. ..... Lewin's
Wilkes-Barre, Pa. ..... The Beverly Shop
Worcester, Mass. ..... Ulian's
Yankton, S. D. ..... Jo Ellen Shop

Michael Kent R.S.D. • 1400 BROADWAY • NEW YORK 18, N.Y.



Mary Margaret McMushroom

made history the day she

invented soft soap

YOU, TOO, CAN MAKE HISTORY

if you remember mother

(or anybody's who's been like a mother)

with a lingerie gift.

There is nothing except a gem,

that carries the same message.

This filmy peignoir and gown

trimmed with sheer net and lace in

White, Blue or Parchment. 32 to 38 sizes.

Gown 12.95, Peignoir,

White or Parchment, 16.95.

Prices slightly higher in Canada.

















not a seam to cut you anywhere!

Silf Skin Pantie Girdle is so firm…so friendly…has no crotch seams to cut and bother, yet moulds and controls beautifully! Make the "*inside-out test*" and discover that only Silf Skin exclusive seamless knit is just as velvety smooth on the inside as it is on the outside—feels so good next to you. Full-fashioned, preshrunk, in white, and now in black. Nylon elastic, $5.95. Silk elastic, $10.95. As shown, $5

NOW AVAILABLE IN SILF SKIN'S SUPER CONTROL
An extra-firm knit that combines amazing support and spring-back with luxurious comfort! $5.95

Silf Skin

At all fine stores . . . For nearest one, write Department V-5, Silf Skin, Inc., 10 East 39th Street, New York 16, New York or 215 Spadina Avenue, Toronto, Canada.

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tradewind straws

stir up some excitement with
these look-inviting straws.

Shoes Illustrated **7.95** and **8.95**

Other styles, 5.95 to 10.95. Higher Denver West

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A Product of Brown Shoe Company

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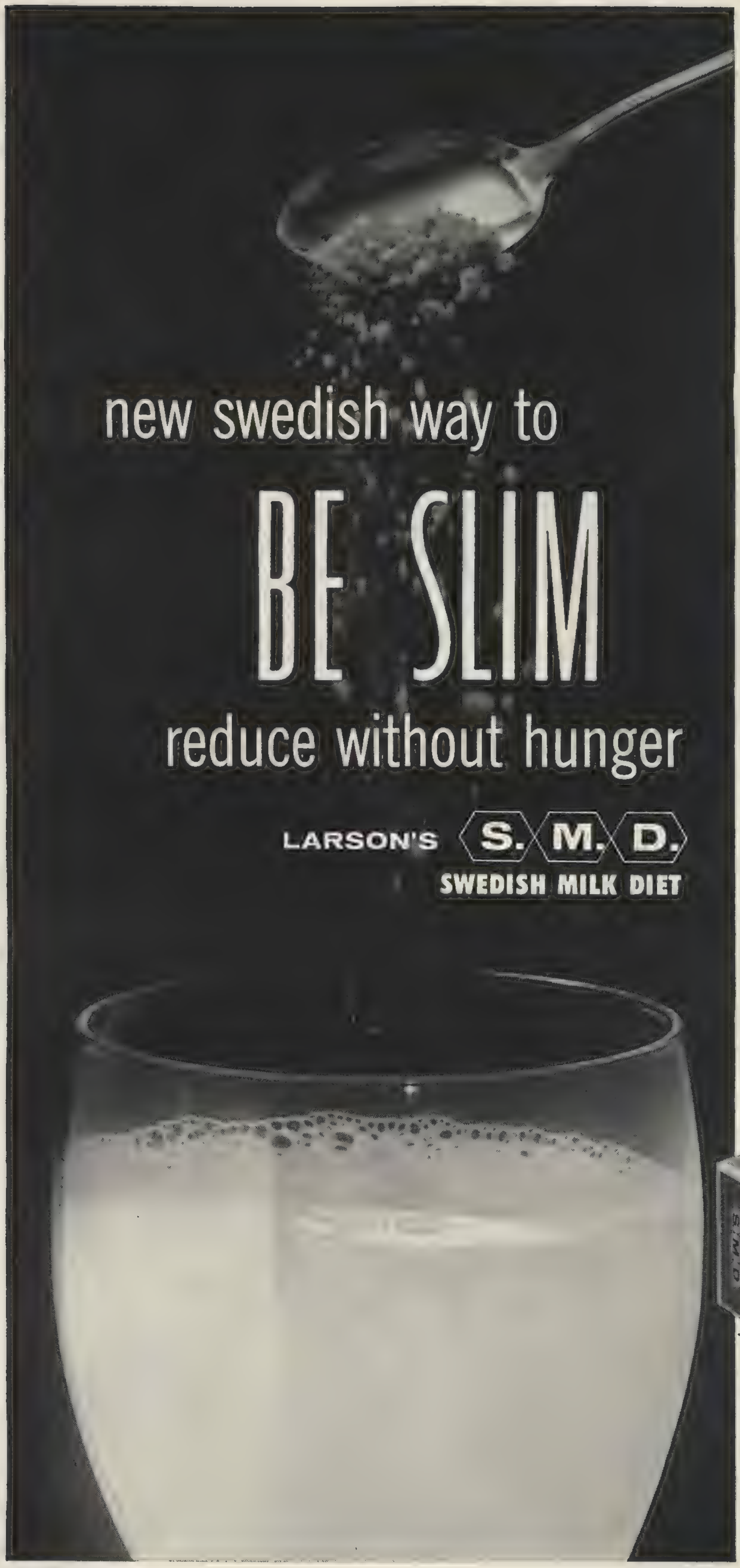
The
mandarin
shirt

high-high version
for sleeptime,
in nylon tricot
peppered with
polka dots,
piped and frog-fastened
with bright
cording accents.
Matching trunks.
Hothouse Pink or
Sea Turquoise
on White.
32-38, $10.95

MARK SHAW

VANITY FAIR

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Fashionable new styles mean it's time to streamline yourself. And perhaps never before has it been so easy, so fast and so thrilling to reduce. Larson's S.M.D. is a special, easy-to-follow diet that was developed in Sweden, where health and clean living are the modern way of life.

Larson's takes off excess pounds in a natural way without drugs or exercising. It is a granular preparation that forms bulk when combined with milk. So simple, just take a teaspoonful in a glass of milk four times a day—only three days a week. Curbs your appetite, yet you never feel hungry.

Monday, Wednesday and Friday diet the S.M.D. way. All other days, eat your normal meals. Your scale and your mirror are the evidence of your daily progress. With pounds gone you feel better, look younger. And you can look your loveliest in all the new fashions.

Larson's S.M.D. is rich in vitamins, minerals, calcium, protein, carbohydrates, iron, phosphorus and energy elements...so essential when reducing.

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Results are Guaranteed
If you follow the diet faithfully you should lose pounds and inches the first week, or return the unused portion for refund.



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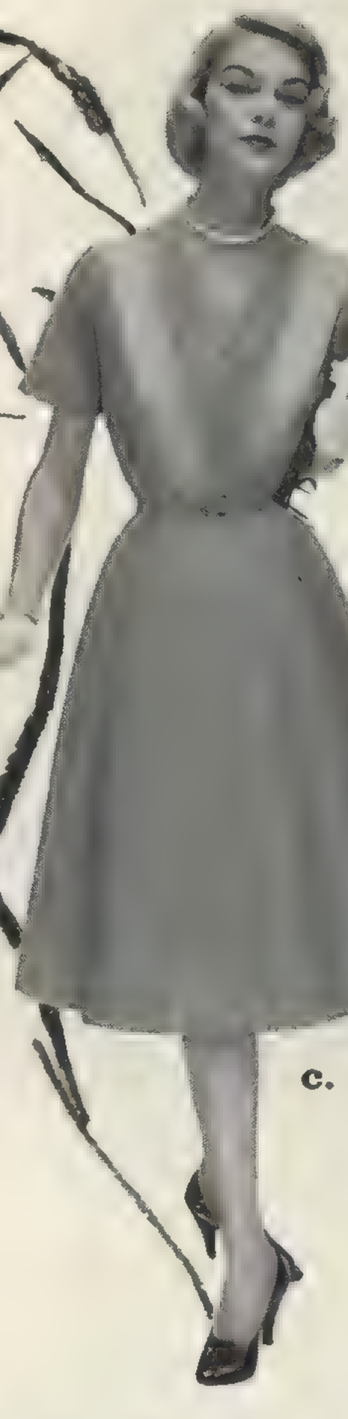
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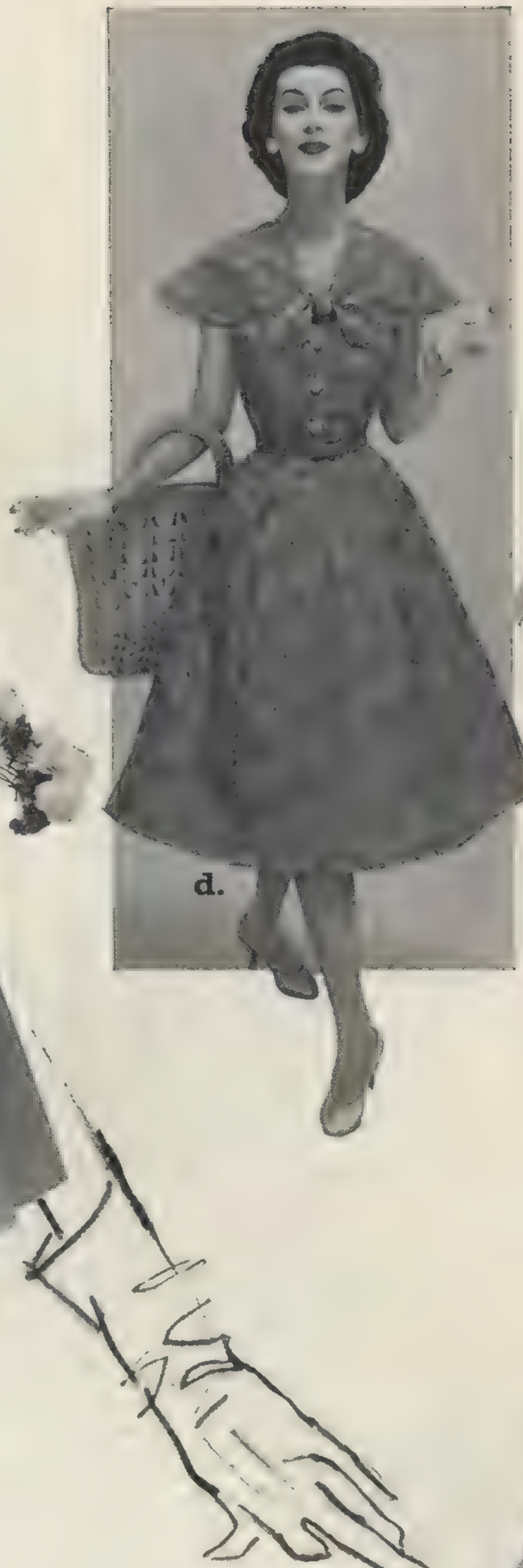
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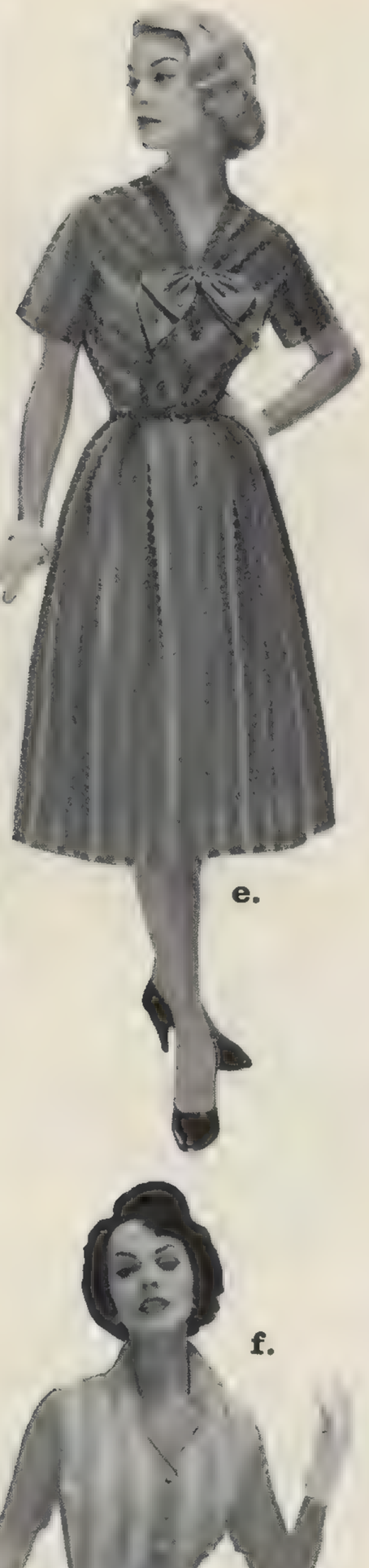
b.



c.



d.



e.

f.



a.

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b. *Rose print voile shirtwaist with spaghetti bow, gored skirt. Rose, blue or maize combination. 14½-24½ and 12-20.*

c. *Sheer cotton, its surplice neckline iced with rows of val lace. Blue, rose, aqua or orchid, white trim on all. 12½-22½ and 12-20.*

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John Frederics hats

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Cup of Youth

discovered by Max Factor

Cup of Youth is no dream. It works.*

If you're past your teens, you've seen the signs of aging on your skin—increased dryness and flakiness, lines that threaten wrinkles . . . even actual wrinkles. You've wished for a magic potion to undo the damage, to bring back the look of youth.

For you, Max Factor has found Cup of Youth.

THIS IS THE SECRET OF "THE CUP"

Certain substances vital to the youthfulness of skin have been recognized recently. We call them "Youth Ingredients." These ingredients play an important part in the Cup of Youth formula. There are estrogens, to prod the skin into increased activity—to hold and use the body's own moisture. There are special moisturizers, to put needed freshness on and into skin. And there is a new discovery which holds that freshness there—preventing dehydration.

But—behind the closed doors of the Max Factor laboratories, our scientists recently came upon a remarkable discovery. "Youth Ingredients," when blended in a very special way, perform astoundingly on dry, aging skin. The results were so revolutionary, the formula could have only one name: Cup of Youth.

WHAT CUP OF YOUTH CAN DO FOR YOU

Overnight, your skin will become moist and soft. It will stay that way as long as you use Cup of Youth. Your skin will drink in the formula thirstily. Soon, wrinkles and lines will begin to fill in and fade. Your skin will be "springier," smoother, brighter. The signs of age will begin to melt away. Your skin will forget its age.

CUP OF YOUTH MUST BE USED DAILY

Apply it morning and night. Just dip your finger tips into the beautiful, brimming goblet, and caress the velvety lotion upward over face and throat. Let it absorb. Use it anywhere—on hands, elbows, shoulders. Wherever Cup of Youth touches you, it leaves beauty.

Whatever your age—now is the time to teach your skin to forget it! Find a goblet of Cup of Youth at any fine cosmetic counter. Your search for the look of youth will be ended.

*TRADE MARK



FLOWER-FRESH FASHIONS IN BARBIZON'S BATISTES

Feel fresh as a spring breeze in this slip and petticoat from Barbizon's unsurpassed collection. Exquisitely styled . . . lavished with Nylon lace. Fresh-feeling always . . . in Zephaire® and Blendaire® Batistes, fabulous no-iron blends of Dacron, Cotton and Nylon — that need a minimum of care. "Estoril" slip in Zephaire Batiste, about $6. "Petti-Fancy" petticoat, in Blendaire Batiste, about $11.


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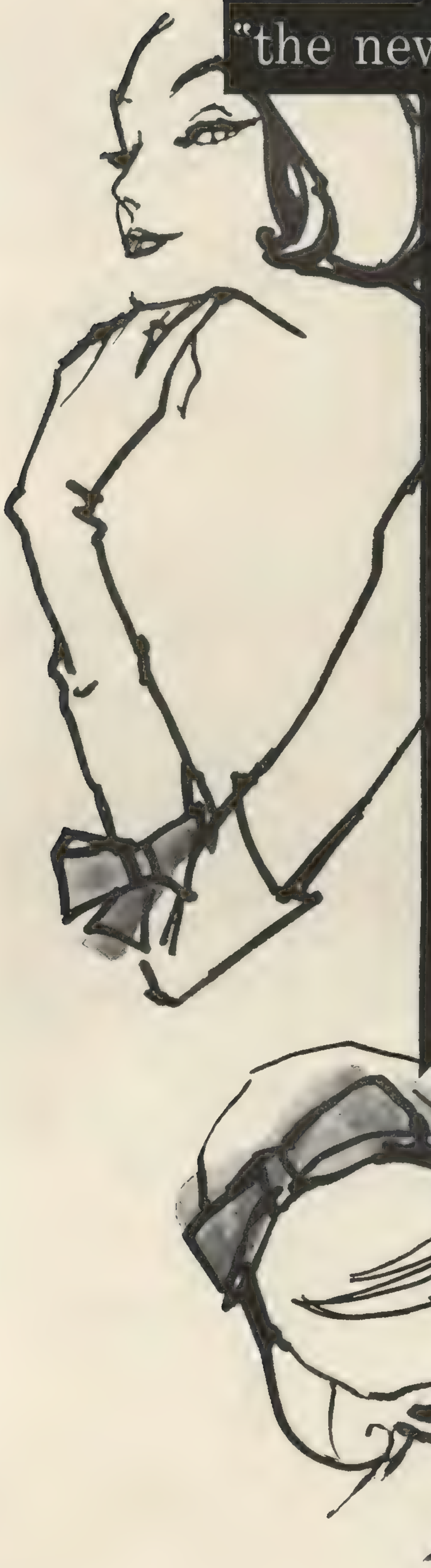


This is the bra to wear under your backless fashions *and* everything else you own! For even though the back plunges to a smidgen above the nipped-in waist, it still gives you the separation, uplift and "set" for a beautiful bustline. Made with delicate, embroidered nylon marquisette and Bali's exclusive pre-shrunk Dacron elastic. Pre-shaped cups lightly lined with foam rubber. With detachable garters. In white (black coming soon). B and C cups. $12.50. At all the fine stores, or for the store nearest you, write to Bali Brassiere Company, Inc., 393 Fifth Avenue, N. Y. 16.

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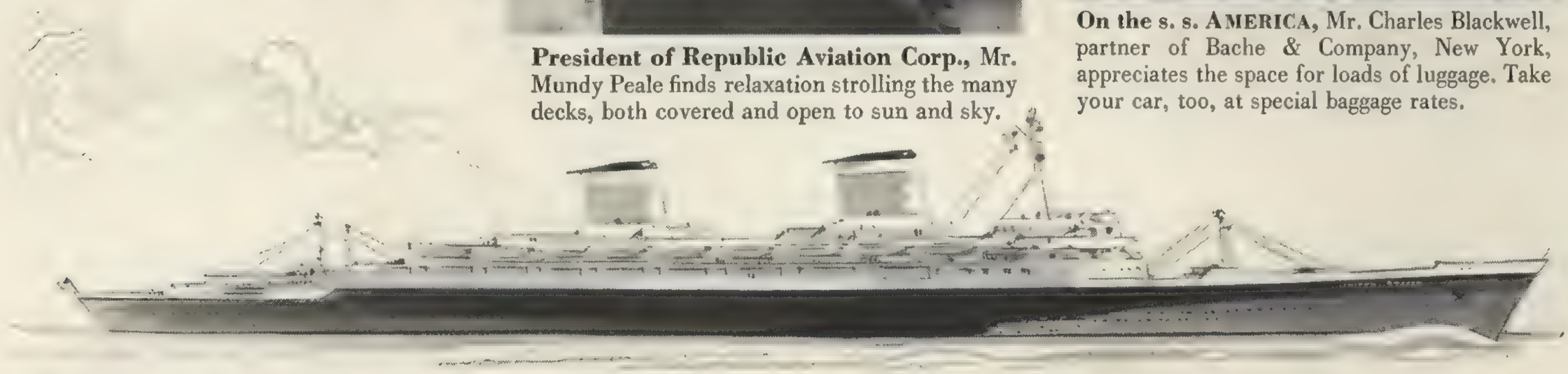
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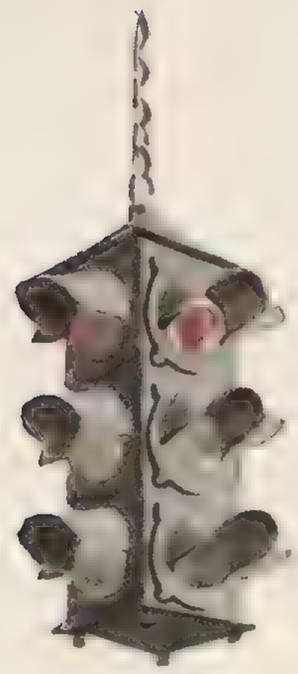
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First to see the astonishing beauty-benefits in this potent colorless pollen was Orlane, who in 1953 in their famous French research laboratories, began development of the incomparable Orlane *Symphonie au Pollen d'Orchidée*...six treatments and make-ups compounded with the pollen, designed to extend its enriching effects 24 hours a day!

After her twenties a woman's cells are slower to build fresh, firm skin. Her skin may not be supplying needed vitamins, minerals, proteins. Orchid pollen is found to be abundantly rich in all these elements, particularly growth-generating amino and pantothenic acids. Compounded with Orlane's special serums, these preparations can help a woman achieve the smoother, younger, more petal-like complexion she's always hoped for!

TREATMENT PREPARATIONS

PRINCESSE PATRICIA, an amazing night cream containing the rich, hydrosoluble elements of the pollen, compounded with Orlane's soothing serum. For normal, dry or oily skins.

REVE ROSE, a delightful pale pink mask with pollen of orchid. The first hardening mask ever created especially for dry, sensitive skins.

REVE BLEU, an ice blue hardening mask with pollen of orchid for oily or normal skins.

MAKE-UP PREPARATIONS

CREME VESTALE,
an exquisite non-drying make-up foundation with pollen of orchid in four soft tints.

ROYAL LAELIA,
a fine pressed powder with pollen of orchid in fine co-ordinated tones.

DEESSE POWDER,
a vapour-light loose powder with pollen of orchid in six sophisticated shadings.

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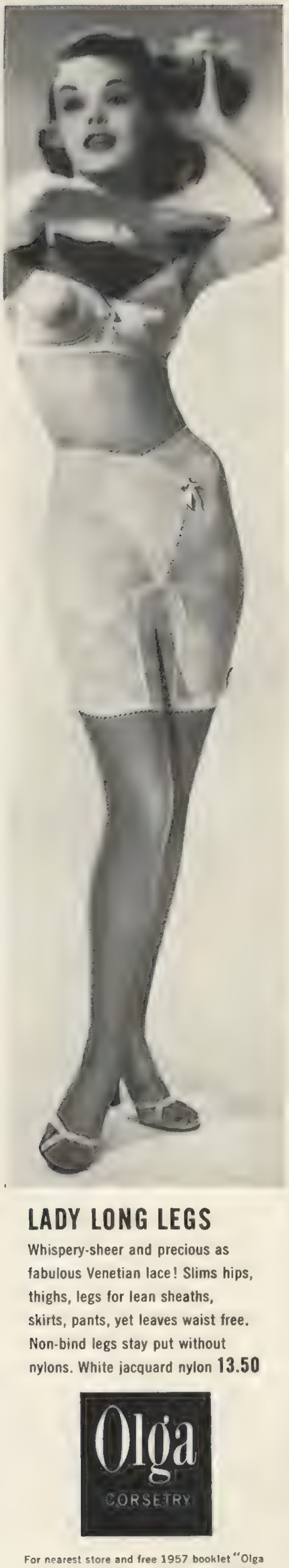
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California

dresses—

blue-eyed

silks



News in blues: two beauty-making silk dresses.
Above: Cornflower blue, dotted in white—with an important white hat, this could go to Sunday lunch. By Addie Masters, of silk surah; $60 at Saks Fifth Avenue; L. S. Ayres.
Right: A beautifully easy dress to live with—and in. The cut's airy but covered, it's belted in leather. By Blair, of blue checks on a cream-white background (nice complexion background to wear with this shade of blue). $55, at Saks Fifth Avenue; Halle Bros.



the Minx Modes *dress*
on the opposite page
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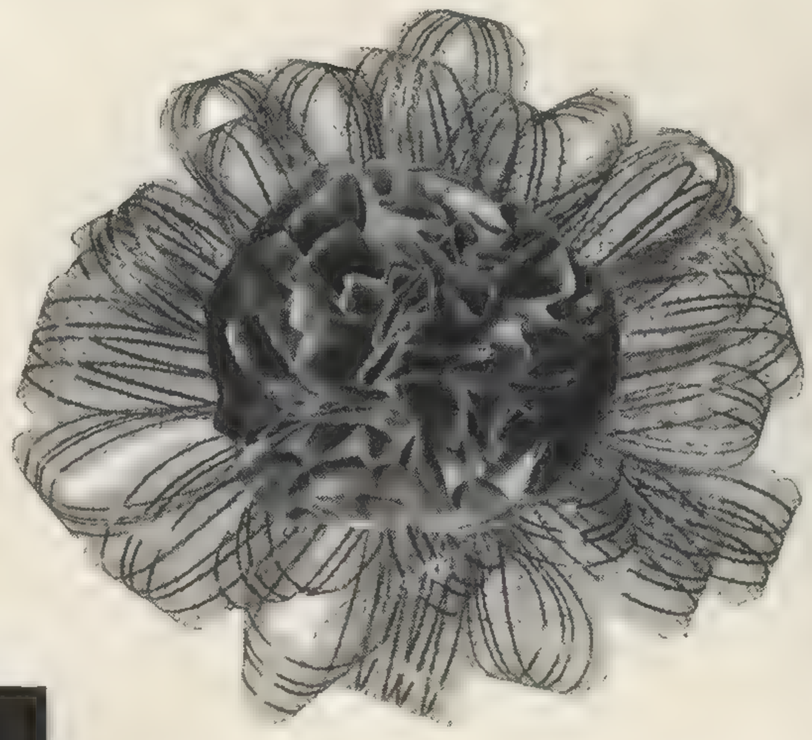
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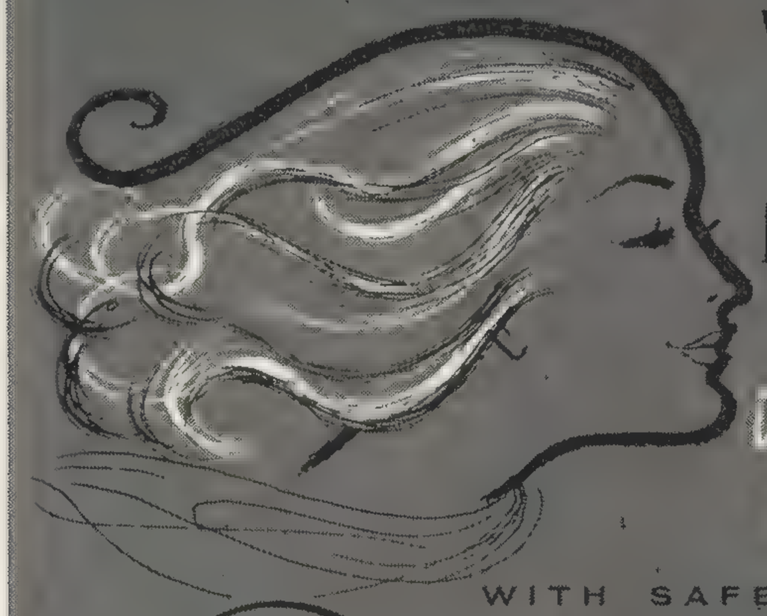


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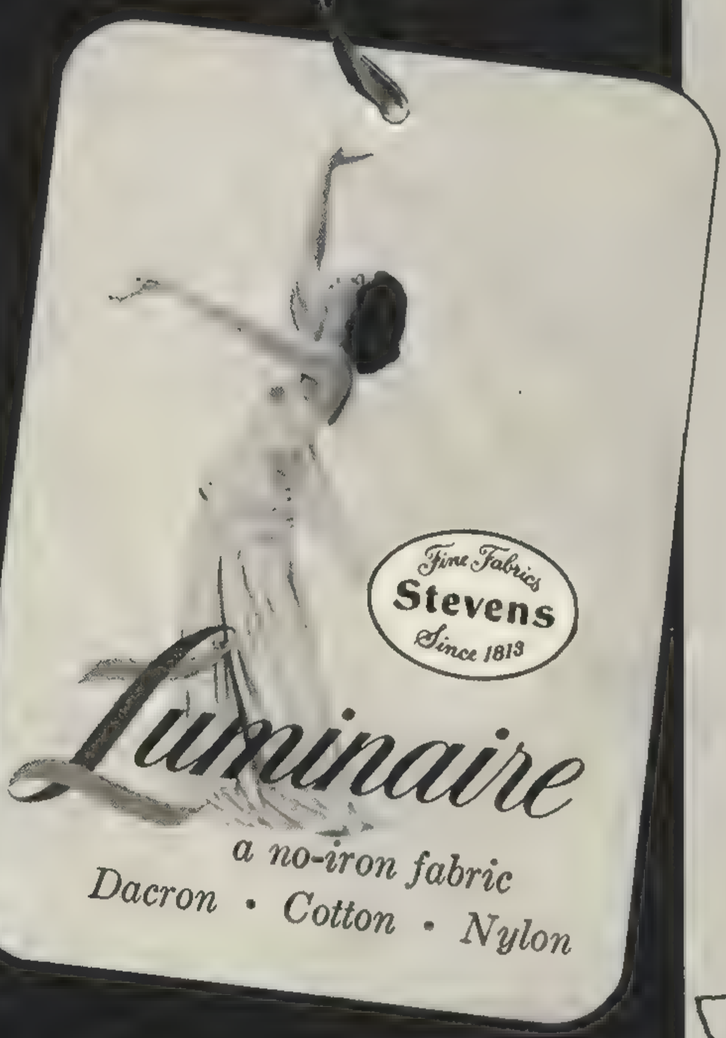
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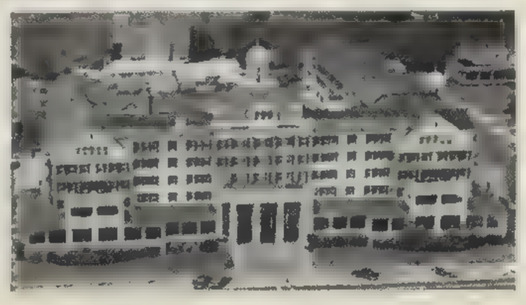
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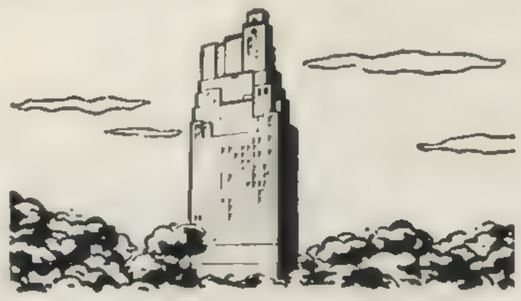
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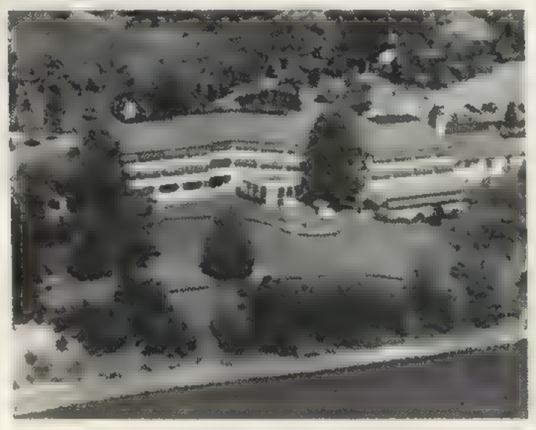
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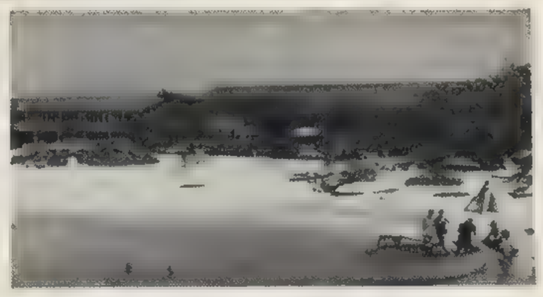
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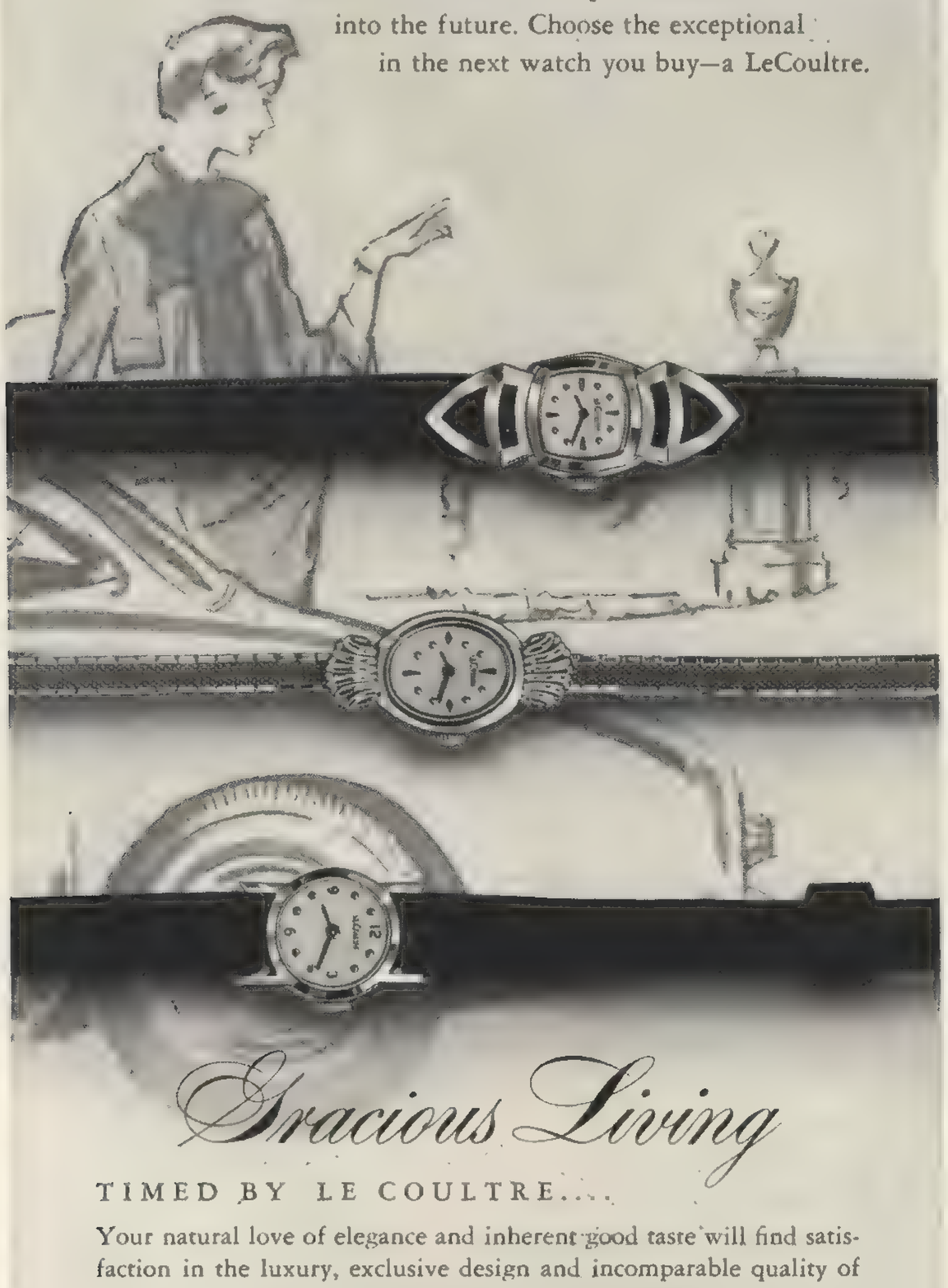
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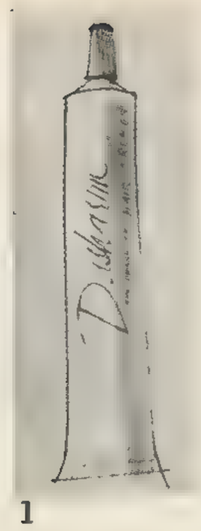
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1



2

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3

(2) Schiaparelli's bath oil is scented with Shocking, doled out in six vials. $4.50*. Saks Fifth Avenue.



4

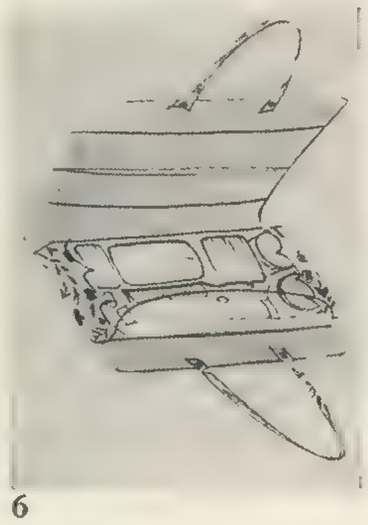
(3) Stopette cream deodorant can be swivelled on in precise amounts, via a dome applicator. Under $1*, at drug stores.

(4) There's whole milk added to Milkmaid Emulsion. This, in a plastic bottle, does all the right things for dry skin—even under make-up. $1.50*. Bloomingdale's.



5

(5) Ar-ex Sunscreen Lotion not only promotes a burnless sun tan—it softens and smooths in the process. $1.25*. Altman's.



6

(6) Celebrity Case comes equipped with tissues, nail brush, and a comb/brush combination, as well as fillable plastic containers. $3.95*. Bloomingdale's.

(7) Re shampoos: the newest travellers' aid is called Shampak—ten plastic tubes filled with shampoo. One hair wash per tube. $1.50. Henri Bendel.



7

(8) Chap Cream by Ar-ex contains a healing ingredient that's especially kind to weather-roughened skin. Under $1. Altman's.



8

(9) From France, there's a tangy new perfume in jelly form: Rigaud's Gel 80. Very tidy—ditto the price. $1.50*. At Tailored Woman.

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9

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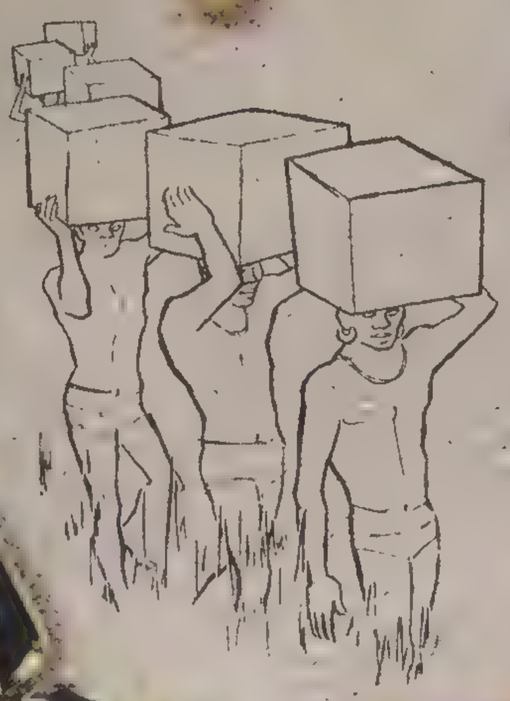
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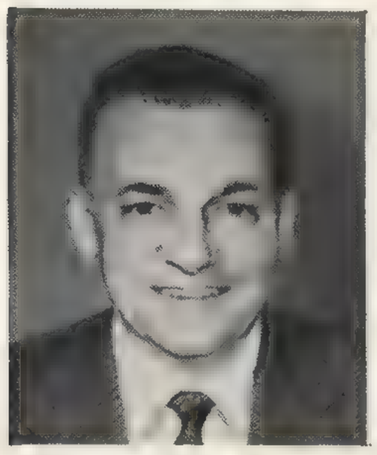
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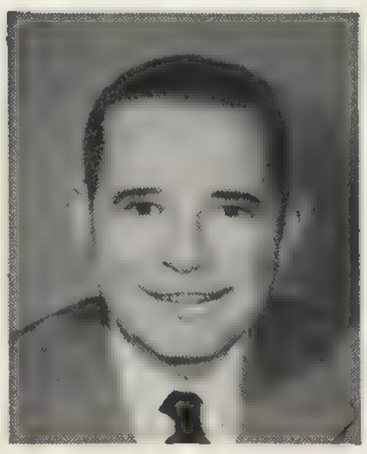
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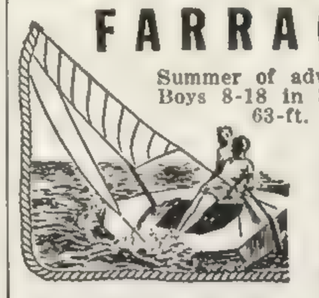
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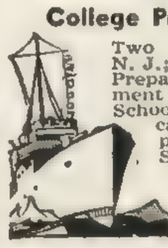
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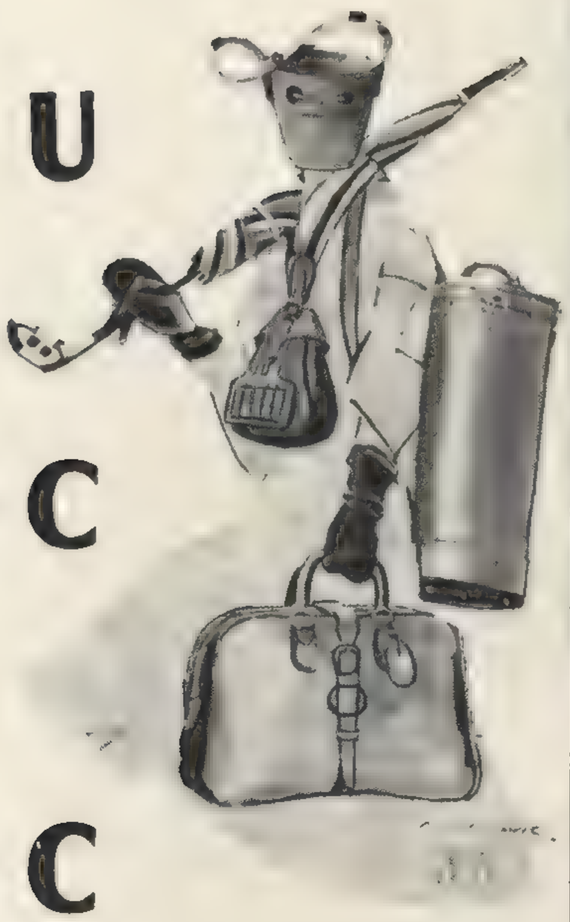
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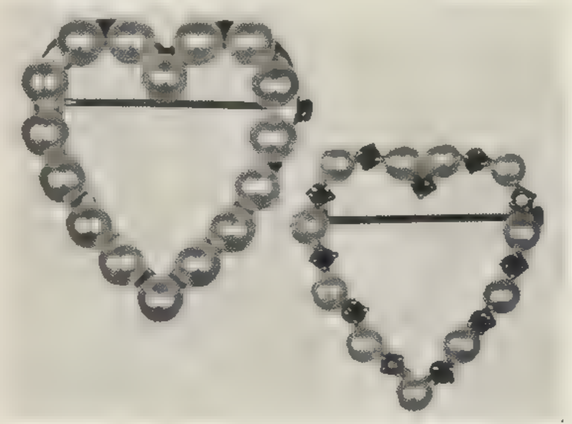


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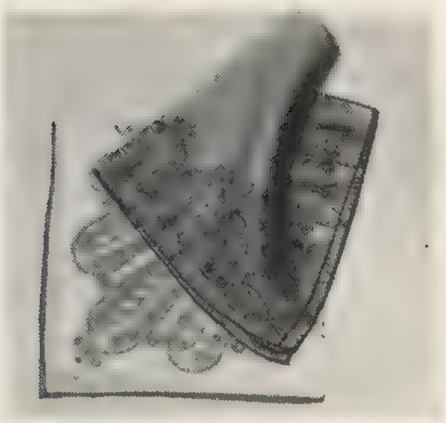






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Duochrome handkerchiefs, left. Linen handkerchiefs in a deep rose curlicue pattern on a lighter rose background. Each, $1. By Kimball: Lord & Taylor, N. Y.



Bed bolero, left. A pale-blue silk bed jacket delicately bordered with Valenciennes lace; packs into nothing. Sizes small to large. $18.75. Kerge's, 576 Madison Ave., N. Y. 22.

Beauty starts with Bee, below. A new greaseless skin cream blending royal bee jelly with natural emollients—seems to help refresh, soften tired skin. 1 oz., $4 plus tax, ppd. Lynn Beaumont, Box 184, Hartsdale, New York.

Beauty appointment easiest to keep: one with Annie Samet, that gives an excellent, thorough thirty-minute facial, and a relaxing back and shoulder massage—and gives them *chez vous*. She uses both French and her own especially compounded creams. The whole procedure takes about an hour; it's always marvellous, but especially so before a big evening. For an appointment, daily until six; or for Saturday morning, call LE 5-7409.



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MATCHING SKIRT AND BLOUSE

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First choice in playwear—shore line, mountain peak or plain stay at home.

Choose your color: blue, emerald or black. All three are embroidered on oyster white homespun cotton cloth made in a mountain village and called "Manta."

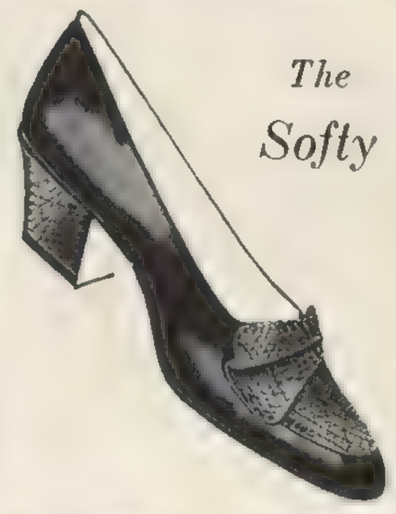
The sleeveless, mandarin collared blouse buttons up with carved bone buttons. The snug waisted skirt billows into a half circle for freedom and its two mannish pockets are outlined in the same entrancing embroidery patterns as those on the blouse.

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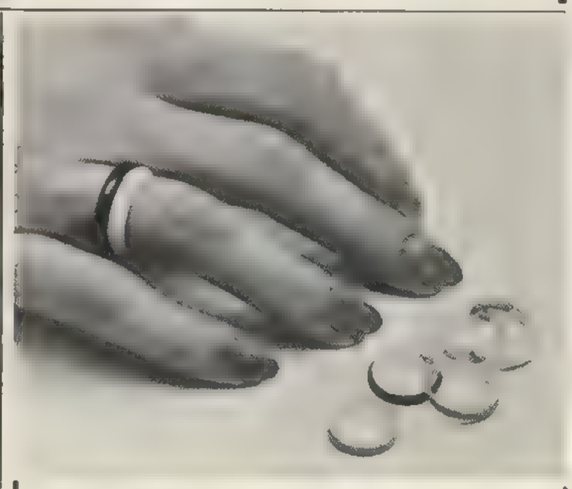
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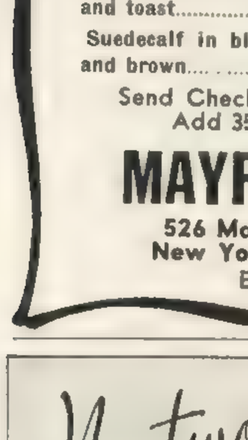
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for your summer tan:
ring-size enameled bangles.

The rings are made of gold plated metal finished in fine enamel. Your choice of luscious shades of pink, blue, yellow, green, lilac, turquoise, red, black and white. Send ring size. $1.00 for 3 (any color assortment); $3.50 for 12. Postpaid.

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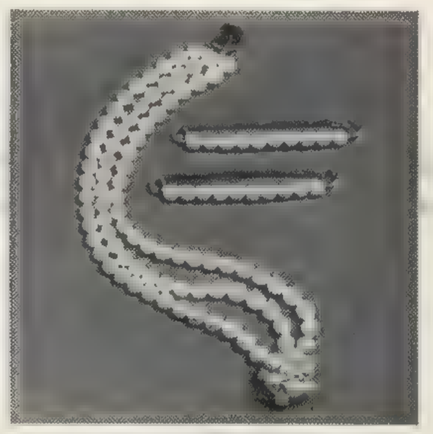
Fur-wrapping the young, above.
A two-tier natural white fox tail stole to wrap up little summer evenings.
At a little price:
$29.95 inc. tax, ppd.
Harold J. Rubin,
52 E. 56th St., New York 22.

Coral—branching out, left.
Deep red coral branches, about 3″ long, to wear as pins through the summer.
Tipped in 14-k. gold.
From the South Pacific, each: $30 inc. tax, ppd.
International Gem,
15 Maiden Lane, N.Y. 38.

Watch with an option, right.
A handsome, 17-jewel watch set in an inch-wide bracelet of 18-k. gold mesh. But—look below to see its further news. It owns a clip of gold and diamonds (or emeralds, if you prefer), to be worn by the watch's face—*or* by you. From Switzerland, $1,500 plus tax. Gubelin,
673 Fifth Ave., New York 22.







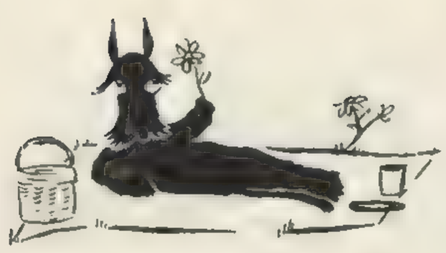
Year-round fashion: pearls, above.
Cultured pearl bracelet clasped in 14-k. gold, $95 inc. tax, ppd.
Also, cultured pearl and 14-k. gold bar pins. $38.50 each, inc. tax, ppd.
Regina Cultured Pearls, New York 22.

A child's pinafore, right.
White piqué, squared away with red rickrack. The child's name will be stitched on the pocket. Sizes 1 to 6, $6.75; 7 to 12, $7.75. Both, ppd.
Charlotte Auman, 2315 Broadway, N. Y.

MIEHLMANN



. . . *summer forecast*





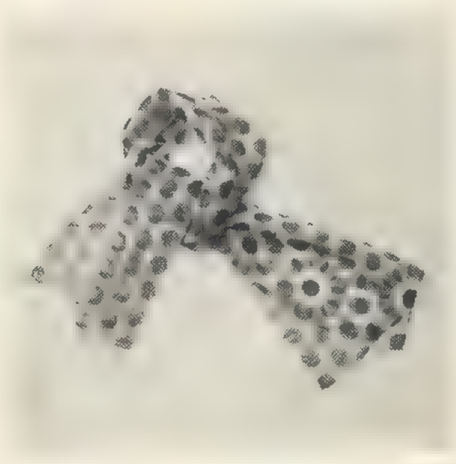
Brocade—summer coating, above.
Pale-blue silk brocaded
in gold to cover
the summer evening situation
beautifully. Also, in red.
$65. Gunn & Latchford,
323 Fifth Ave.,
New York 16.



For a purse: a gold pencil, left.
A 14-k. gold pencil entwined
with a tasselled gold rope.
A beautiful addition
to the fashion
for gold purse accessories.
$100 inc. tax. Verdura,
712 Fifth Avenue,
New York 19.



Silk—in summer form, left.
Blouse and skirt of soft silk
in a cool pattern of blue and
white striped with bright green.
A fresh look for
summer cocktails and little
dinners—city and country.
$55. Robert Leader,
146 East 54th St.,
New York 22.



Scarf—aerated, above.
A polka-dotted silk chiffon
scarf (5′ long) to wrap a suit
now, an evening dress later.
White with soft blue, red,
yellow, or navy-blue dots.
$5.95. Bonwit Teller, N. Y. 22.



Pink-and-white rompers, left.
Rompers and overdress in
nylon dotted Swiss.
Toddler's sizes 1 to 3. $16.95.
Cerutti, 807 Madison Ave., N. Y. 21.

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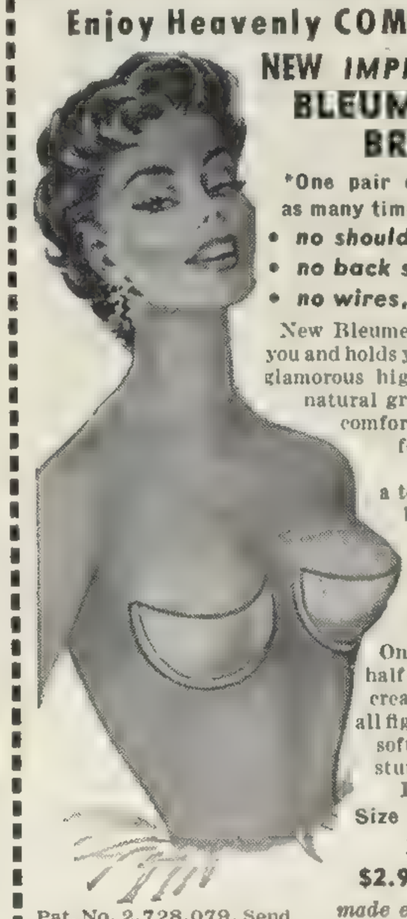


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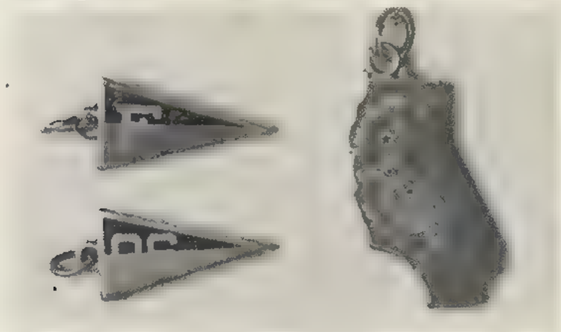
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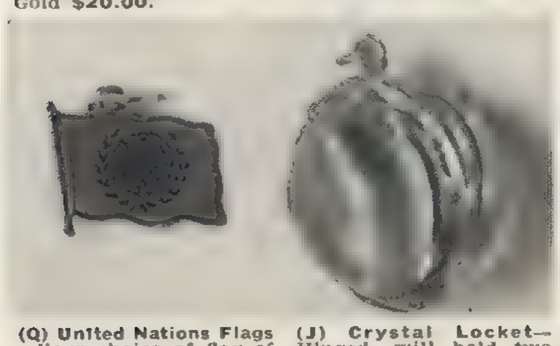
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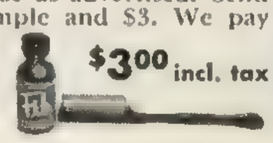


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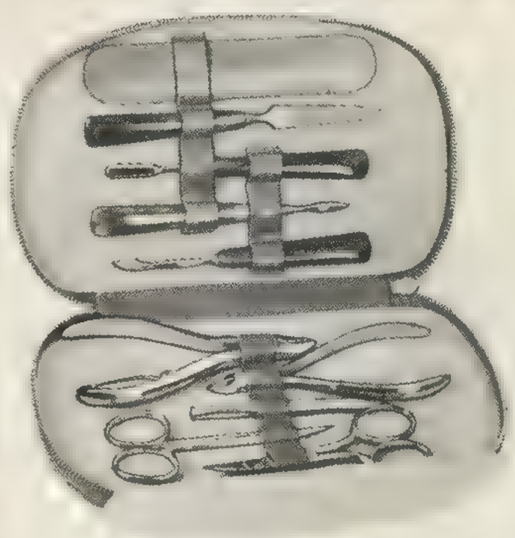
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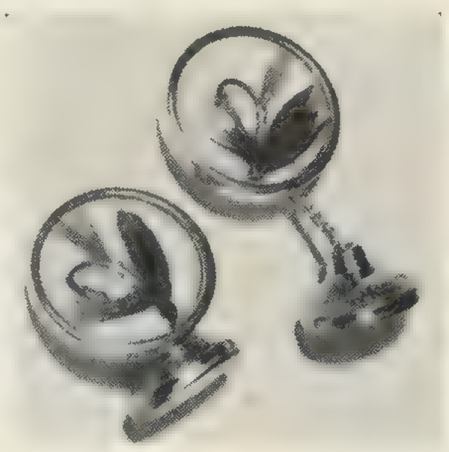
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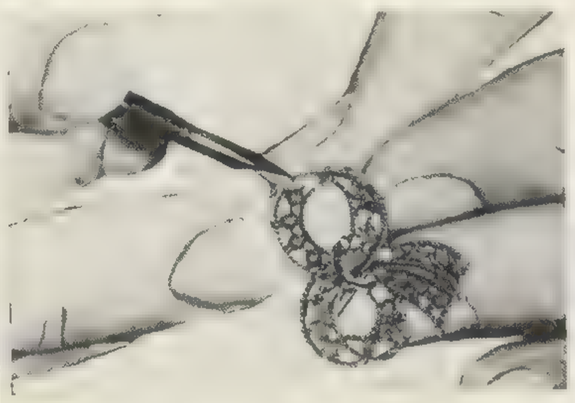


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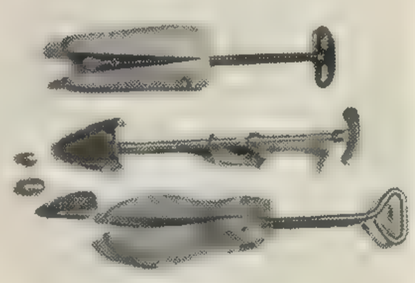
HOUND

...men's corner



Cool-shoe news:
straw beach moccasins from Italy. They're tan or black straw on a leather sole, with a perforated leather lining for built-in air conditioning. For the beach or country club with Madras shorts or linen slacks. Sizes 7 to 12; $14.50. Battaglia, 45 E. 50th St., N. Y. 22.

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to keep a man's shoes in shape. Each of these three handles a different need. One, to widen: $3.95; one, to lengthen a shoe: $6.95. one, to raise the instep: $3.95. Janies (V-1), 1865 University Place, New York 3. N. Y.



Mittens for men's shoes
knitted in an Argyle pattern from cotton yarn. They slip over shoes to protect a shine from dust, or, if in transit, to protect other clothes from shoes. Six pairs: $4.95 ppd. Custom Knitters, 120 Plymouth Street, Brooklyn 1, New York.



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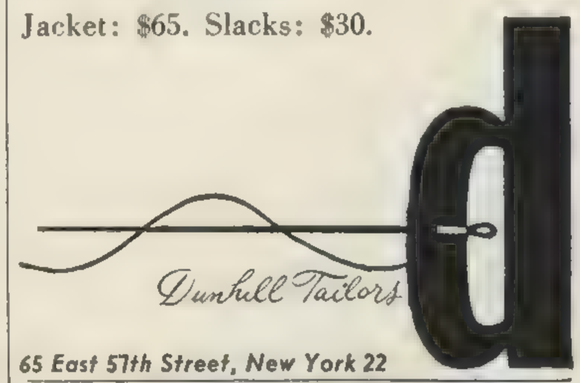


Dunhill's new thin linen jacket that holds its shape like tweed

(Slacks, too, are available in matching or contrasting colors. And . . . you can order by mail.)

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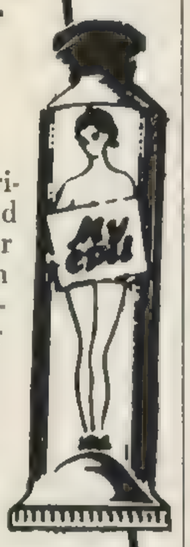
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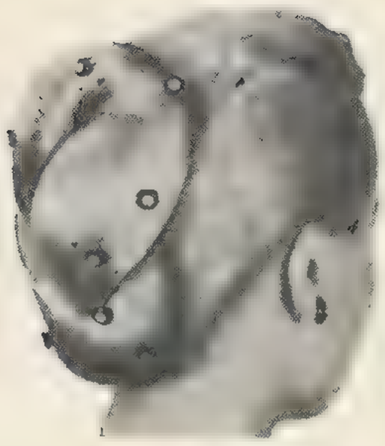
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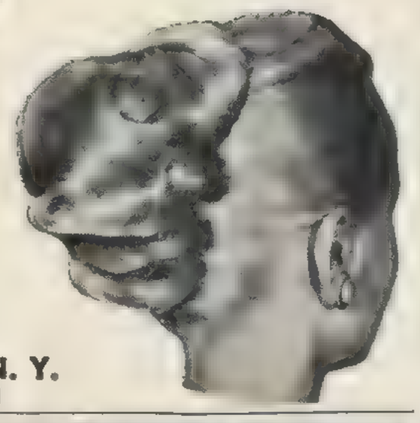
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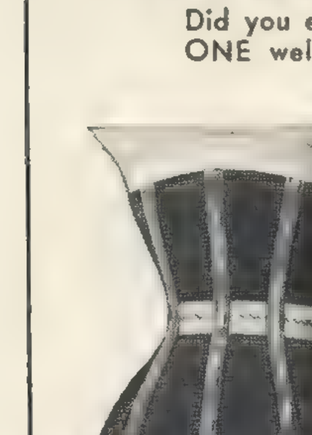
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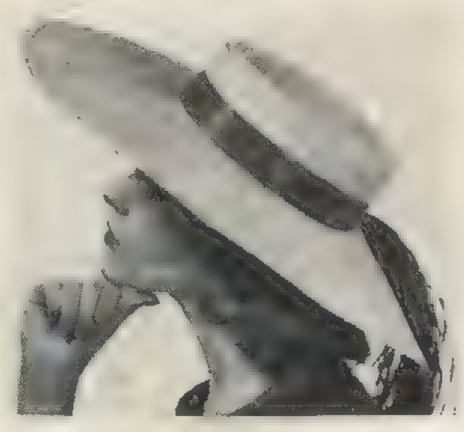
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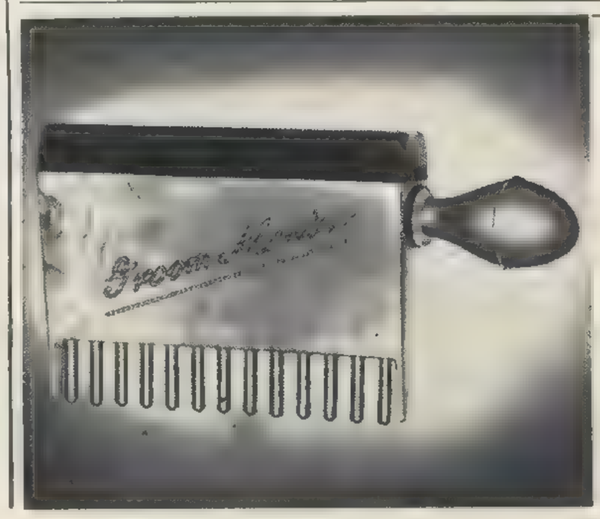
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GUET DU BONH
CARON
Toute la gaieté et le charme de Paris
LE MUGUET DU BONHEUR
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THE ROMANTIC SCENTED LEAF

by Sophie Kerr

Just now I have certainly fallen in love with Sir John Danvers. It is a serious affair although Sir John was born in 1588 and, according to the chronicle of his kinsman and admirer, John Aubrey (and how seldom do one's kinsmen admire!), the noble lord was of questionable character in several directions. It was well known that he tricked two rich women into marriage; still worse, he was a regicide and signed the death warrant of King Charles I for the base motive of ingratiating himself with Cromwell, and inducing the dour Protector to annul his, Danvers', brother's will. It is much too evident that Sir John was a money-mad heel and his principles were not of gold, but for gold. In spite of his shameful faults, I am still in love with him because of the last item in Aubrey's description of him. It is this: "Sir John was wont on fair mornings in the Summer to brush his Beaver-hatt on the Hyssop and Thyme which did perfume it with its natural Spirit; and would last a morning or longer."

A seductive picture! The tall, handsome gallant in satin and lace, strolling in his garden on a fair summer morning and brushing his broadbrimmed, plumed beaver hat deep in the leafy herb border to gather the charm of perfume for a morning or perhaps for all day long. He was a heel, but, also, he was, I feel, an irresistible cavalier.

Here's another description from Aubrey about Sir John: "The first who taught us the way of Italian Gardens; he had well-travelled France and Italy and made good observations. He had a faire body and harmonical mind. He had a very fine fancy which lay chiefly for Gardens and Architecture."

You see? He didn't care if his King was beheaded, and he was a low-down fortune hunter in marriage, but he did have a fine fancy for Gardens and Architecture, and I like this trait in him; but his greatest attraction for me lies in his passion for the scent of hyssop and thyme, for I, too, love all plants of perfumed leaf. And though I don't believe I could identify hyssop by its odour, the scent of thyme, especially the low-growing, persistent lemon thyme, is to me the queen of foliage perfume. Even fresh lavender is not so beguiling.

If you are ever in Spain travelling by car, and the car breaks down or must stand halted while flocks of goats and sheep flow past in a resistless wave, you can always divert yourself by getting out of the car on the non-herd side and putting the little wild roadside plants to the thumb-and-finger test. You are sure to find many that are pleasantly aromatic, and if you are lucky, there will be some lemon thyme. Rub the leaves between thumb-and-finger and you are a member of the Sir John Danvers Club, prepared for adventure.

One of these adventures might be found at the fabulous New York museum, The Cloisters, where there is a special garden with many herbs, and though they are not arranged for swinging your hat into—at least not if a guard is looking—you can usually manage some gratifying thumb-and-finger rubs. If you always choose the underleaves and don't rub too hard, it won't hurt the plants. And if the guards do have their eyes on you, just pretend to be trying for a close view of the four medlar trees—they aren't scented, but it's the only place I know to get a glimpse of a medlar tree, that shabby Shakespearean fruit.

My own thumb-and-finger test exercises on scented plants have occurred in many and various places. One of the richest of these experiences happened some years ago at a Boston Flower Show when a friend and I turned a corner and came suddenly before a long, long, long display table of scented geraniums, fine, big, healthy plants with alluring names—Lemon-scented, Peppermint-scented, Rose-scented, Nutmeg-scented, and many, many more. By feigning indifference and approaching warily, we managed to pinch a non-showing leaf of every plant on display, and what a festival of perfume we had thereby.

On another memorable day, as I wandered alone in the greenhouses of the New York Botanical Garden, I noticed a rather straggling specimen that looked no more than an ordinary rose geranium of the kind my grandmother used to snip leaves from to put into each glass of her just stiffening, fresh apple jelly. Yes, but the Botanical Garden geranium had the voluptuous title of "Attar of Roses." What that might do to apple jelly I don't know. It is not easy to pinch leaves of plants at the Botanical Garden, but a confirmed leaf-scent addict (like me) can manage it. It was a most rewarding crime. Attar of Roses might be a measly-looking plant but it is absolutely tops in perfume.

For weeks, nay, for months, I hunted for a plant of this variety. At last a generous-hearted gardening friend gave me one. It grows in my library window tray and I treasure it so fondly that I wouldn't let Sir John Danvers himself brush his beaver hat in it. Attar of Roses never blooms, its growth habit is sprawling and awkward, its health is delicate, it must be petted and cajoled to grow at all, it is fussy about sunshine, moisture, temperature, and soil. But oh, when I press its leaves in my fingers, it obliges with the most lovely smell, far more delightful than any bottled attar of roses I have ever met. I also have a Peppermint Geranium. Its leaves are plushy green hearts and its scent is grand and glorious, but it is no match for my ungainly, bad-tempered Attar of Roses.

There's another luscious-scented plant I have met that has a trifling flower and unsensational foliage, unsensational to the eyes, that is. This plant, too, sprawls and demands extra care; nevertheless no garden should be without lemon verbena. A fresh sprig or two is a supreme summer nosegay. A single leaf swimming like a little pale-green fish in a finger-bowl is a perfect touch for the end of a twilight summer dinner. Lemon verbena leaves, dried and stitched loosely into net pouches, make a sachet for a fastidious dressing-table drawer, or to hang up with furs. Lemon verbena refuses to grow for me, either as a house plant or in my sooty little city garden, and I have no true country land for its pleasure.

The most delightful bouquet ever given me had not a flower in it but was a great bunch of clippings from a riotous green border of sweet-leaf plants. I brought this treasure home and took it apart and set the clippings in a wide yellow bowl beside my favourite reading chair, and there, day after day, I pinched the leaves, and sniffed at them, trying to remember which was which and finding pleasure in all. And I thought that if I were blind, a bouquet like this would seem to come straight from a realm of bliss. Then I heard that there are some imaginative gardeners who cultivate a special corner of scented-leaf plants and send bouquets to those who are temporarily or permanently without sight. A sensitive generosity indeed.

Now in this short éloge on the scented leaf I have said nothing about the aromatic herbs used for cooking and for medicine, because their aroma, though agreeable in its own way, is not exactly elegant perfume. Mint is appreciated in a julep—if the julep is properly made—but no alluring girl dabs mint behind her ears and on her wrists. *Orégano* is vital to a pizza, and a bit of minced tarragon gives zip to a dull salad; but *orégano* and tarragon are not found at the cosmetic counter. I would be the last to decry the sturdy charm of the useful herbs; I like the way they smell and the way they taste, but, believe me, if I had to choose between the useful-and-practical and the sweet-leaves that are only sniffed for enjoyment, I'd vote for sweet-leaves and let the kitchen pets be forgotten. And I'm rather sure that my new romantic interest, the fine-fancied Sir John Danvers with his big Beaver-hatt, would join me in this choice.



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Germaine Monteil

VOGUE

MAY, 1957

Vogue's eye view: drinking in beauty

Most women are convinced of the power of diet when it comes to weight-loss. They've seen it work—on themselves, on their friends. But to use diet solely for the better figure it offers, is like using an electric generator just to run a clock. We believe that there is—comfortably and attractively this side of food-faddism—a way to eat your way to beauty. We think that diet may be, in some cases, the *only* way to correct certain beauty flaws. For the woman who'd like the recipe, we've made it a part of the basic thinking of this issue. Applied, it may turn out to be the diet to end *all* diets.


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Borden's DEPOSIT
KNOX
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GELATINE

What Dr. Beauty can do for you

This is the word: **almost every beauty flaw is correctable today—one way or another.** It can be covered or minimized by new cosmetic knowledge, glossed over by fashion, changed substantially by beauty-salon procedure, or reached through the field of medicine itself. Every woman has a right to expect to be a beauty. And—psychological factors definitely *not* aside—**beauty is one of the best medicines** a woman can take.

On these pages, we report the new beauty help at hand. But we think a woman ought first to realize that no matter what her make-up skill, no matter how remarkable the genius in the cosmetic bottle, no matter what marvels are accomplished for her through scientific and medical procedures, the makings of an astonishing number of beauty flaws—the look of fatigue, lack-lustre hair, rough skin, unclear eyes, possibly even puffiness of ankles and puffiness under eyes—**may be nutritional in source.** And where nutrition is at fault, the repair job, if it's to be the real thing, should be via food.

What about the woman with a tendency to overweight—**isn't her trouble simply *over*-nutrition?** Aha—caloric richness does not mean adequate nutrition, necessarily, it seems. Two entirely different things. Even the best-informed, most experienced dieter—armed with careful calorie charts, and a regard for the simple ABC's of the vitamins of the same name—may be surprisingly undernourished in terms of her own beauty needs. And right here, we'll say quickly that there *is* a way to guard one's nutrition without disregarding calories. (According to an eye-opener published by the Government-chartered National Research Council, there's a good chance that protein—that friend to dieters—is something that may need to be *increased* in the diet: **a shortage of protein makes for age-before-beauty, for one thing.)**

How can a woman know whether the food she eats is supplying the ingredients for beauty—and how can she recognize specific shortages in herself? **Not too difficult,** as it turns out—by detective work. On page 216 we publish two sets of clues. By examining these, and by doing a little comparative reading, we think a woman can make her own deductions—and possibly **solve beauty faults she'd considered permanent fixtures. . . .**

Now, then: **most cosmetics,** whatever their function, are pleasantly scented, and come in pretty, slightly frivolous-looking bottles and jars. Therefore, finding out what some of them can actually *do* for your skin comes as a slight shock—like finding that the prettiest woman at a dinner party is really an expert on maritime law or city planning.

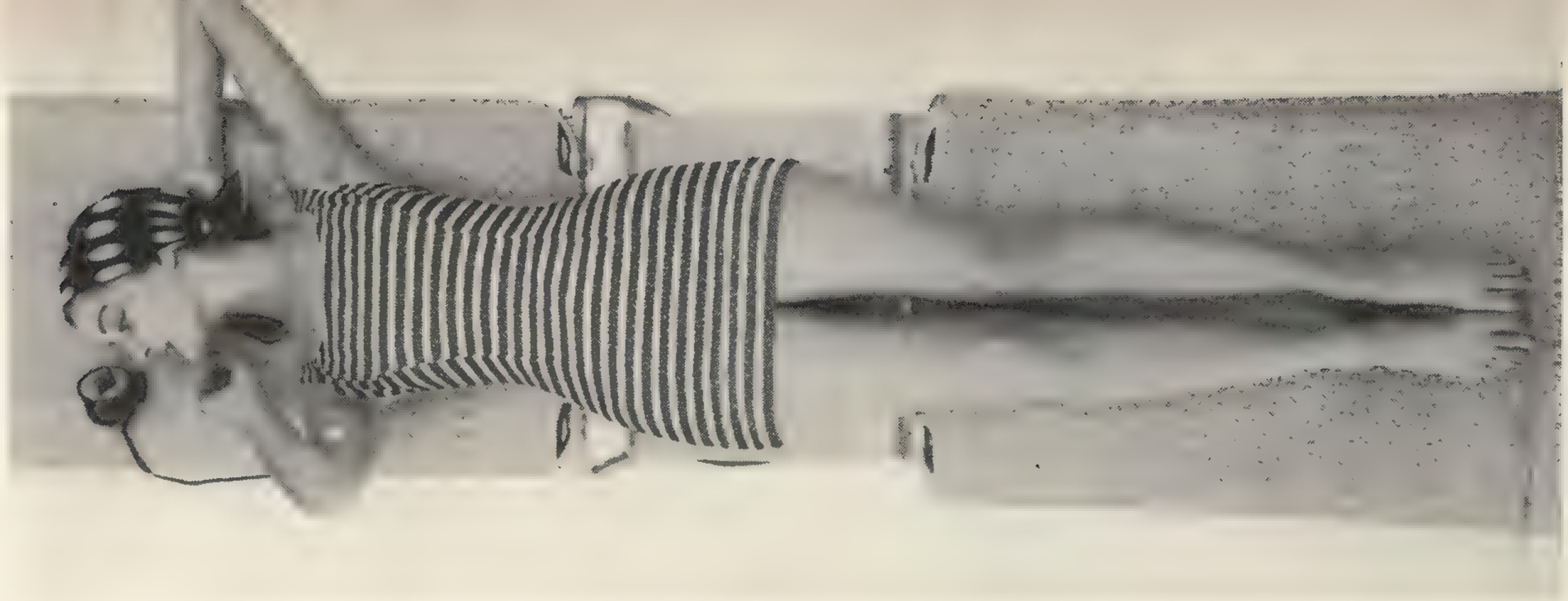
It's equally surprising to inspect the backstage workings of one of the great cosmetics houses. Where you might expect to find a group of young ladies in pink smocks, languidly stirring together a few sweet-smelling oils and unguents while they nibble on a box of Turkish Delight, you find a gleaming, expensively-equipped laboratory staffed by a small army of chemists and technicians and supervised, generally, **by a resident dermatologist with an M.D. degree.** All of them wear white coats; and the stirring is apt to be done by a stainless-steel homogenizer.

The atmosphere, though it has the quietness and precision found in any well-run laboratory, is somehow electric, exciting—for this whole field of cosmetic chemistry is one in which dramatic advances have been made in the last few years, in which even **more dramatic break-throughs** may be expected at almost any moment. Work in this field overlaps, and is closely in touch with, work in many others: physics, endocrinology, gynecology, geriatrics are only a few. (The re-

Continued on following page

Much of the making—and morale—of beauty is in this photograph. Whether it's in your daily diet or not is something you can find out on page 216.

WILLIAM KLEIN



A new portable table designed to give mechanized massage, posture correction, better circulation—and to help provide for a weight-loss as well. This, the Stauffer Home Unit. Bathing suit of Chromspun, by Cole of California, at Macy's.

What Dr. Beauty can do for you *continued*

juvenating effects on the skin of estrogen, the female sex hormone, were first noticed in experiments in which a group of women were being given the hormone internally for a quite different reason.) Many of the research projects in hand here may be carefully studied by doctors and chemists in other fields.

A cosmetics laboratory often has more than **2,000 raw materials** on hand, some because they're being used in products now, still more because they're being tested for possible future use. These include oils, fats, dyes, herbs, chemicals, synthetics, acids, drugs. The animal, vegetable, and mineral worlds all yield products or by-products used in modern cosmetics: lanolin, the natural lubricant of sheep's-wool and skin, which probably comes closest to the natural oil of the human skin; dairy products such as eggs and milk; fish-liver oils, wheat-germ oils, and royal jelly (the queen bee's food), all rich in vitamins; seaweed, for its vitamins, iodine, natural salts; even tomatoes, believed to help maintain the acid balance of the skin, and orchid-pollen extract—this, newly introduced from France, and said to be a gold mine of vitamins, proteins, minerals, and amino acids. From the mineral world come coal tar derivatives, silicones, mineral oils, all used in various products. And, though it doesn't sound particularly esoteric, one of the most important ingredients in a whole group of products is **water**—one of the keystones of the "moisturizers," about which more later.

Another raw material to be seen in a modern cosmetics laboratory is rabbit-food, sacks of it, piled in neat rows. This doesn't go into the creams and lotions; it goes into the rabbits, a whole roomful of them—fat, happy-looking white ones with pink eyes, living in clean metal-and-wire hutches. They're used for "patch tests" of new products or materials—the substance being applied to patches from which the hair has been shaved, and the rabbit's skin then observed for signs of irritation or sensitization. Guinea pigs, rats, and frogs are also used for experimental purposes.

One test animal never used is the consumer—the woman who ultimately buys the product. She is protected by a sort of defense in depth: the United States Pharmacopeia specifications for raw materials; the vigilant Pure Food and Drug Administration in Washington; the cosmetics industry's own strict watchdog, the Toilet Goods Association; and most of all by the cosmetics firm itself, which tests a new product for at least a year, and generally longer, before putting it on the market. (The only people who could possibly be considered human guinea pigs are the women executives of large cosmetics companies—one of whom remarked recently, and rather ruefully, "I never get to use anything that's in the line *now*—just things that may be added in a year or so, if they work out.")

The output of a cosmetics firm can be divided roughly into two parts. In one group are the so-called "treatment items," the creams or liquids designed to improve the skin *itself* in some way—cleanse, stimulate, condition, heal, or protect it (and no one preparation can do all these things simultaneously). In the other are the products designed simply to improve the *appearance* of the skin, such as powder, lipstick, mascara. (Many of these, now, may contain one or more of the active ingredients found in the "treatment items"—lanolin, for example, with its softening, lubricating effect, in lipstick.) The dictionary provides only one word to cover both groups: i.e., "Cosmetic, n.—Any **external** application intended to beautify and improve the complexion, skin, or hair."

The cosmetics houses themselves stress the fact that all their products, even the "treatment items," are, indeed, "external

applications"—they can't do much to improve a skin that reflects poor general health or actual illness in the body itself. Improper diet, not enough intake of liquids, continual short-changing on sleep, will show up—and often show up first—in the face. (But there's a cheery note: since the cells in the outside layer of the skin are continually being sloughed off and replaced by new cells from the layers beneath, temporary illness or bad physical condition need leave no permanent damaging effects on the skin—if it *is* only temporary, and if the skin is given a little outside help.)

What the "treatment items" *can* do, and are doing to the women who use them faithfully, is to **prevent the premature aging of the skin due to external causes.** High on the list of "external causes" that age the skin is dryness—and the American climate in many areas, the American steam-heated room, are particularly murderous in this regard. The air, in trying to maintain its moisture balance, will draw water from anywhere it's available, and this includes your skin. The skin has its own "moisture cushion" of water—even the outside layer, the *stratum corneum*, contains between 10% and 25% of water; if the water content drops below 10% the skin is "chapped." As you go down through the layers of skin, the water content increases. Through one moisture-laden layer, called the collagen (a gelatin-like protein) run the tiny connective tissues called fibrils, which **give the skin its elasticity.** As the collagen becomes drier, the fibrils lose their flexibility; finally they crack, like dried-out rubber bands. Result: lines, crow's-feet, wrinkles—all the other distressing signs of aging. It's not surprising that a young skin is often referred to as "dewy"; it *is* dewy. Its fresh, "plumped-up" look is largely due to its moisture content.

Scientists, of course, knew all this long ago; what they didn't know was how to help the skin retain its natural moisture. They discovered, only five or six years ago, that one of the functions of the sebum, the skin's natural oil, is to control the evaporation of moisture from the skin. Yet much of the sebum is constantly being removed when the skin is cleaned—an unfortunate, but necessary process. (It must be compensated for by adding other emollients—more about this later.)

Another difficulty: the skin can never be completely sealed off, even in the interests of protecting its moisture; some moisture must evaporate for the skin to do its job as a sort of thermostat for the body. **What was needed was some way of slowing down the evaporation, without stopping it.**

The answer to all this emerged as the "moisturizers," which are made in both cream and liquid form, but are all basically emulsions—suspensions of oil in water, or water in oil. The water rehydrates the skin; the oil lubricates it, and forms a light film through which water will pass, but *slowly*. Moisturizers also contain humectants, ingredients which not only retain water, but actually draw water out of the atmosphere. Even a woman who lives in a moist, humid climate may, after the age of thirty or so, **be well-advised to use a moisturizer,** since the skin tends to dry out with age even under ideal conditions.

Vitamin creams (particularly those containing Vitamin A) and estrogen hormone creams attack this problem of *drying out* even more strongly. They stimulate the collagen and increase the capillary flow; help retain internal moisture; and may even restore fibrils (those elastic bands, remember) that have become fragmented. Both vitamins and hormones actually penetrate several layers of the skin and are sometimes absorbed into the bloodstream; however, in the quantities in which they're used in skin preparations, they have—and are intended to have—no effect whatever on anything *but* the skin. **"You do not feed the body through the skin,"** said the dermatologist of one famous cosmetics firm. In other words: a deficiency of Vitamin A in the body must be corrected by **taking Vitamin A internally;** Vitamin A applied to the skin will help the skin, but can not correct the internal deficiency.

Besides water and oil, another fluid that's apt to be in short supply, where the skin of the face and neck are concerned, is blood. **Blood nourishes the underlying tissues,** firms the facial muscles, and helps to keep up the rate of replacement of dead tissues by new ones—facts well known to those vigorous ladies who make a habit of standing on their heads for a few minutes every day. If this is too strenuous, **lying with your feet higher than your head,** as often as possible, helps; so do brisk patting and massage. And most cosmetics firms are prepared to supply a ready-made helper in the form of a "circulation cream"—a preparation that actually draws the blood up to the capillaries of the face and neck. These creams are generally accompanied by careful instructions: they're to be used only

Continued on following page



A new stand on the head-stand as a circulation stimulant—here, a modification that's less gymnastic, but comparably effective. The weight is thrown to small of the neck and supported by shoulders. This, directed by Nicholas Kounovsky. Leotard from Capezio.

once or twice a week for a maximum of ten minutes (frequent use might draw too much blood away from the lungs and other vital organs), and are not to be used near the eyes, or on a skin with broken veins. Properly used, they are helpful, harmless, and give a delicious glow. "Astringents" and "masques" also have, as one of their side-effects, a **stimulating effect on surface circulation.**

A large and tremendously important group of creams (sometimes so liquefied that they are really oils) are the conditioners, or "emollients." These do exactly what their name implies: they soften the skin—the outside, corneous layer of the skin, which is (after all) the one with which we face the world. To do this, they need prolonged contact with it—an hour, two hours, or overnight, which is often the easiest way to use them. They are generally blends of animal and vegetable oils, combined with other ingredients (the formula naturally varies from one cosmetics house to another) such as cholesterol—a substance found in nerve tissue and egg yolk—by-products of yeast, protein derivatives, and others. Nowadays they are lighter, less "rich," and **quicker-acting** than they were ten or even five years ago. Vitamins, and estrogenic hormones, are generally incorporated into one of these emollients or "night creams." Moisturizers are also emollients, though they're often designed to be worn all day under make-up.

Even if an emollient does nothing else whatever than to flex, soften, and lubricate the outside, corneous layer of the skin, the fact that it does that is reason enough for using it; and between two women of fifty-odd, both of whom have led blameless lives, are in good general health, and have the same harassing number of grandchildren, **it may make all the difference.** (The one who looks like an old boot is the one who could never bear to put "goo" on her face at night.)

Whatever else a woman may leave undone, she is generally scrupulous about cleaning her face; hence, it's not surprising that cleansing creams outsell all others. The women who aren't buying cleansing creams are buying facial soap for the same purpose. Since most cosmetics firms make both cleansing creams and soaps, they have no particular commercial axe to grind between them; in general, they feel that cleansing cream, being a solvent, is more effective at removing make-up than soap, which is an emulsifier. (It may also be **less disruptive** to the acid-alkaline balance of the skin.)

Most cleansing creams have a mineral oil base. Mineral oil does not penetrate even the outermost layer of the skin; it picks up everything that is on the skin's surface and holds it in suspension. Then, when the cream is removed, almost everything else comes with it—including most of the sebum, the skin's natural oil. (There is no reason why a woman with oily skin should not use cleansing cream instead of soap, if she prefers it; she should, in fact, use it oftener than a woman with dry skin, just as she would use soap-and-water oftener.)

What follows the cleansing cream is largely a question of the type of skin you have; "skin fresheners" are effective for removing any traces of the cleansing cream

Continued on page 211

How to doctor your beauty in 15 minutes

Photographed mid-treatment here, a woman in the process of *applying* beauty by way of a sensitive new set of beauty tools. Turn the page to see a photographic record of the process, step by step, with an estimated time for each step. The point: often, the difference between plainness and prettiness in one woman's looks—is a matter of minutes.

WILLIAM KLEIN





1 What's wanted to start is four helpings of cleanser—and two good hands. Point is, part of the value of a thorough cleansing is in the massaging action. Stroke up and out; gently around the eyes. Cleanse away cleanser with tissue, then cotton squares steeped in freshening lotion. Time, 4½ minutes.



2 Science has made this clear—moisture accounts for much of the skin's bloom. Result: the "moisturizers"—creams, lotions, designed for twenty-four-hour use, to bring moisture to the skin and hold it there. Pat in before applying tinted powder foundation; don't blot—these creams vanish in 30 seconds.



5 First part of this step is barely visible—and that's the idea. Cream or liquid rouge dotted to the fullest part of the cheek and blended quickly. Next, powdering in triplicate for a lasting luminous matte finish. Powder heavily; brush off excess; pat with moist cotton square to set. Repowder. Par: 1½ minutes.



6 If nature didn't provide a fringe of upturned lashes, a curler—held to each eye for ten seconds—will. Eye shadow next, spread over lids with a brush (the natural shadow between the eye and the nose-bridge is a nature-provided colour key). For evening, gold or silver shadow *above* the lid. All, 2 minutes.



3 Foundation goes next—and goes to the collar line, please. (Note: lipstick "holds" better on foundation—so does eye make-up.) Then, with white liner, fill in hollows and crevices around eyes and mouth (it's a fact—light erases shadows). Blend into foundation with damp sponge. Timed at 2½ minutes.



4 Eye work at the prepowdering stage. Black liner (applied along upper lashes with a thin brush); brown eyebrow pencil. The trick here: brush brows against the grain. Re-shape by feather-stroking directly into the brows, finishing at a level higher than the inside corner of the eye. The works, 2 minutes.



7 Rules for mascara go this way (and on upper lashes only): a clean brush, dampened in warm water, rubbed gingerly over the mascara and applied sparingly from roots to tips. Stroke the lashes horizontally at the outer edge. "Comb" with another clean damp brush kept just for this purpose. Takes . . . a minute.



8 Newest—and steadiest—way to shape a beautiful mouth is with a lip pencil. Use it to outline lips, correcting irregularities as you draw (from centre of upper lip to corner; corner to corner below). Fill in with brush; blot with tissue; dust with powder; brush again; blot again. This step: 1 minute.

Coiffure news:
the side brim

Her make-up complete now, the beauty of the preceding pages—her hair cut short and set for a new, grown-up quality of calm. It fits the head this way: hat-like, ending with side-tilted fullness at one cheekbone. The coiffure, Enrico Caruso. Earrings by Castlecliff: Altman's.

Coiffure news: eyelash bangs

Bangs—uncut version (like having your cake and eating it too). Works this way: bangs start far back on the crown, swing over the brow in a deep wave that's nearly as long as the ruffle of hair around it. John Bernard coiffure. Trifari earrings: Bonwit Teller.

WILLIAM KLEIN

ADULTS CAN CHANGE THEIR HABITS

By Margaret Mead

EDITOR'S NOTE: *Dr. Margaret Mead is one of the most distinguished American anthropologists, Associate Curator of Ethnology at The American Museum of Natural History, and Adjunct Professor of Anthropology, Columbia University. In 1928 and 1929 she studied the Manus Tribe of the Admiralty Islands of New Guinea, and in 1953 returned to study the changes that had taken place there. By the time of her second visit a primitive society had become a modern community. She has described those changes in her book,* New Lives for Old, *published by William Morrow & Co. Inc., in 1956.*

Whether it is a case of a grandmother hesitating before she gets into a turbojet plane or of a parent looking meditatively at a creeping child, the question of ability to change is in everyone's mind today. For some people it is in the forefront of their attention—as it would be in planning a house which can be converted or rebuilt to suit the state of the family years hence when the children are grown and a grandparent has a weak heart. For others it is pushed firmly into the back of the mind—as it would be with young lovers who dream of the station wagon they will own in twenty years, which will look just like the one they can't afford today. But conscious or unconscious, in every adult there is a carking doubt whether or not he will be able to meet the changes that are to come. He wonders whether it is too late to learn languages, to drive a car, to sleep under an electric blanket, to eat foreign food, or even to adjust to a foreign custom like shaking hands before saying good night. "I want them to learn to swim, to play tennis, to take care of money *young*," parents say of their children, and of themselves, "I'm too old to learn that. You can't teach an old dog new tricks."

Recently, I revisited a group of people in the Admiralty Islands in the South Pacific, whom I had studied twenty-five years before when they had still been "savages" ornamented with shells and bones of the dead. They wore then only a pair of grass aprons or a slender bark G-string; the heads of the married women were shaved bald and the men's hair worn long in Psyche knots. They were a people without writing or records, with no religion except a cult of their own immediately dead ancestors, without conception of law or political order, without knowledge of the way in which the wider world was organized.

Twenty-five years later they had learned from Christian missionaries, from Australian League of Nations' administrators, and, most importantly, from the example of a million Americans who had passed through in World War II, the range of possibilities of the modern world. They now know how to keep meticulous vital statistics, the meaning of a school, how to arrange life so that each man is responsible for himself and his own household. They have emancipated women, abolished kin feuds. They have learned to collect taxes ahead of the time the government claims them, to trust modern medicine, to know their place in a governmental hierarchy which stretches up through Port Moresby and Canberra to the United Nations, and to make personal sacrifices for the advancement of science and the benefit of mankind.

Yet they were the same people. It was hard to believe that the tall old women, wearing modern dress, and standing patiently waiting to pay taxes so that they could have a school and dispensary in their own community, could really be the women I had known twenty-five years before, whose husbands then beat them with fire sticks, who lived angrily among their in-laws whose names they could not speak, with husbands for whom no affection was expected or allowed.

It was hard to believe that the little boys, whom I had known as children, had grown up to quote a bit of *Robert's Rules of Order* to prevent an argument, instead of screaming imprecations and threats of black magic as a way of dealing with opposition or controversy. Yet they were the same people, and we could recall together each detail of my months in the village—who had accompanied me on which canoe trip and even what was discussed as we passed that island or went up that river. It would have been impossible to believe without this continuity of persons, and

parts of it were as strange to them as to me. So when I showed them pictures of their old way of life, Kutan said speculatively, "Where have these images been all this time? We had stopped thinking about them, so you had them and we did not?" Yet every detail in a picture could again be placed perfectly, from a canoeload of people to the identity of the prow of a canoe next to the one in which someone sat at a feast held in the autumn of 1928.

We were all the same people, they and I, each of us having experienced incredible changes in the past quarter of a century. They had moved from the Stone Age to the present. I had seen the world transformed by new communications, electronic devices, and thermonuclear power. The two sets of changes met as they distinguished, and used different words to describe, the differences between a movie camera wound by a crank and an electronic tape recorder.

As I studied them, they contributed another change, a change in our understanding of change itself. By their dramatic ability to bridge, as a people, a gap which it had taken other people thousands of years to build a road over, their experiences became the basis for looking at change differently. Social scientists have been pessimistic about the ability of adults to learn. Children—yes, of course; children can learn anything, to speak Urdu or Eskimo, English, French, or Russian, to sit in any way, to eat any diet that human beings have invented and have found workable, to live as a hunter, a jet pilot, a bank clerk, a miner, or a diplomat, to wear a G-string, a lava-lava, trousers, or nothing at all, to pray to ghosts or spirits or to believe in One God, to narrow their sympathies to their own family, their own clan, people of their own skin colour with the same name, or to widen them to include a nation, a religion, or the whole of mankind.

What children will learn is just a question of who brings them up. Furthermore, we knew that if selected children—the sons of an African chief or of a Burmese hill chieftain—were taken away from their own people and were exposed long enough to Harvard or Oxford, such individuals could learn to move and think and act within the pattern of our kind of civilization, learning, through a process roughly comparable to that of being brought up all over again, how to share the ideas, the manners, and the habits of a way of life very different from their own. But a whole people changing at home—changing while the ocean and the river, the tides and the sky, the fish and the fish spears stayed the same—this we had thought was a much slower process.

Once, however, it had been done and recorded, we could take a new look at the whole question. The first result of the new look was a realization of how much individuals in a society like our own do change, have changed, without being given any credit for it. While we have discussed the rigidity of older people—the stiffness of their tongues struggling with a new language, the clumsiness of their fingers or muscles coping with new machinery—actually each change in our dramatically changing history has been accomplished not by children—who learn so easily—but by adults who are supposed to learn with such difficulty.

Adults drove the first automobiles, typed on the first typewriters, piloted the first airplanes, operated the first radar sets, vacuumed with the first vacuum cleaners, and beat eggs with the first electric mixers. Adults learned to live in a shrinking world, to pay attention to countries not in their geography books, to move from the provincialism of grudging a quart of milk to a Hottentot—ignorant of the fact that, in any event, Hottentots had cattle—to backing foreign aid for half the world. The older they are, the more people have had to change; so the oldest of us have moved from a horse and buggy or a carriage and pair, from candles and kerosene through gas to electricity, from the Morse code through wireless and radio to the ability to read the highly coded pictures which appear on a television screen.

In fact, it would be a salutary parlour game for families with teen-agers who complain about the inability of their elders to keep up with the times, to sit down and make lists of just how much each group—children, parents, and grandparents—has been asked to keep up with. The grandparents would win hands down. The teen-agers might find that actually they were the most rigid of the three, caught in complaints against their elders and so copying an idea of changelessness which was erroneous.

If it is a neglected truth that adults can and do change mightily, without too much strain and without losing their sense of identity, then we may well ask, why all the clamour about the evil effects of change, about juvenile delinquency, crime, and neurosis, much of which is blamed by the experts on our too rapidly changing world? Here again, this small South Sea island experiment, neater than a laboratory experiment because it is also real and whole, can be enlightening. The people in the South Sea island community accomplished the change themselves. It was their own idea. They carried it through under their own steam, moving their primitive stilt huts out of the sea, and building houses ashore and streets like those in an American town. The houses were all of the same dimensions but had variations in the shape of the verandahs. All three generations, without a break between parents and children or grandparents and parents, did it together; and they did it completely, changing a whole pattern at once.

Every traveller knows that it is easier to learn to follow the whole pattern of another way of life. It is easier to eat a Continental breakfast if one is to have a French midday meal and dinner than to struggle either with the difficulties of getting the bacon and eggs or with the uncomfortable memory of the too large breakfast which spoils luncheon. New architecture makes new living habits easier for those who have altered their whole way of life. On the other hand, people who have lived comfortably within a changing world, without being asked to change their nationality or their class position, can substitute the electric coffeepot on the table for the vanished servant. Looking at the people about us—the old lady who grew up in a household with servants but who now can put together such a charming meal with frozen foods, or the woman who has simply moved, not knowing she was changing, through a changing world—it is possible to distinguish extremes of change.

Once we begin to look at all this, it becomes clearer how we can bring up children so they will be able to adapt and to believe that pattern changes are easy and possible—that learning a new language is much easier than learning to talk. We shall be able to plan how, if grandmother has to move at seventy, we can keep enough of the old *pattern* so that she can learn the new, avoiding incongruous pieces of the old pattern on which she bumps her elbow every time she comes in the door.

The most significant elements in fostering the ability to change seem to be the belief that one can change; and then the recognition that one has changed and will do so again. The most paralyzing element is a belief that old or middle-aged or even young people can not do something new.



MRS. CLEVE GRAY

An ash blond, brown-eyed beauty, Mrs. Gray was Francine du Plessix, the daughter of Mrs. Alexander Liberman and the late Count Bertrand du Plessix. Mr. Gray is the son of Mrs. Jacob Gray of Warren, Connecticut, and Tucson, Arizona, and of the late Mr. Gray. For the April marriage at the Church of St. Ignatius Loyola in New York, the bride wore a coif of tulle falling from an inverted crown of seed pearls, an intricately tucked wedding dress by Sophie of Saks Fifth Avenue.



PENN

MRS. FREDERICK AMES CUSHING

A dark-haired beauty, Mrs. Cushing was Natalie Lee Fell, the daughter of Mr. and Mrs. John Fell of Jericho, Long Island. Mr. Cushing is the son of Mr. and Mrs. Howard Gardner Cushing of Newport, Rhode Island. For the marriage at the Church of Corpus Christi in New York, the bride wore a finger-tip tulle veil, held by a tiara of lace and pearls; and a wedding dress of lace and chiffon with a court train, designed by Oleg Cassini.



Instant
beach looks–
just add water



Facing page: Coastal news—a voluminous hooded coverall of unbleached French cotton-and-linen that un-suns everything but hands and knees. Imported from France by Altman's; about $16.
This page: Left, a brief blotter of white terry cloth that could go over wet suit, wet skin. Of Cannon fabric; about $13.
Right, a white dotted piqué play suit, back-buttoned, self-sashed.
Of Lowenstein fabric, about $9.
Both play suits by John Weitz, at Lord & Taylor; L. S. Ayres; Marshall Field; Frederick & Nelson.
Striped beach bag, at Lord & Taylor.
Sunglasses by May, at Page & Smith.
Beauty note: New way to put moisture back into skin (it's humidity that makes young skins young, it seems): Instant Endocreme, to wear as a night treatment, or under make-up.

Vogue beach Patterns instant* successes

***EASILY MADE, WITH NEW PRINTED-AND-PERFORATED GUIDANCE**

This page: A caped romper that can swim or sun, in blue and white dotted piqué. The cape reverses the dots, is lined in terry cloth. No fitting required—the romper shapes up with its sash. Vogue Pattern 9183. Lowenstein piqué; terry cloth by Cone Mills.
Opposite page: Fresh alternate to at-home pants, fresh way to dress after the beach: in a *dress* with ankle-length skirt. One-piece, halter-topped, simply cut—encouraging of fabric bravura, like this Everglaze satin-striped cotton by Hope Skillman. Vogue Pattern 9185. Textured gilt cuff, by Bergère. Shoes by Capezio. Beauty Counselors Golden Girl lipstick.
Back views, sizes, yardages, page 221.

CAPED ROMPER—
VOGUE PATTERN 9183

AT-HOME DRESS—
VOGUE PATTERN 9185

PRIGENT







Swimming sheaths; knitted prints

Opposite page: The simplest shape in wool, sparked by knitted-in harlequin diamonds, and a superb sun tan—the latter, courtesy of Germaine Monteil's Pour le Soleil, a selective gelée that screens out burn-rays, welcomes tan-rays. An Italian suit from Imports International; about $30, at Bergdorf Goodman; Nan Duskin; Best's Apparel.
Above: Knitted checks, nylon and Lastex swimming sheath, navy-blue and white. Its top, built like a jumper, with near-sleeves, buttons, bindings. By Catalina, of Du Pont nylon; about $20, at Saks Fifth Avenue; Neiman-Marcus.

PRIGENT



Swimming sheaths; an over-plaid

This page: Plaid in full sail—
a beach jacket that ties its hem at
waist or hip level. Under it, a black
swimming sheath. Both by Cole of California;
the jacket of Galey & Lord cotton madras,
about $15. Suit, of suèded Celanese acetate,
cotton, and Lastex, about $18, at Macy's;
Woodward & Lothrop; Burdine's.
Opposite page: Reappearance of a
classic shape (requiring same inside):
swimming sheath of navy-blue knitted
Celanese acetate, nylon, and Lastex,
by Jantzen; about $17, at Bloomingdale's;
Bullock's, Los Angeles.
Beach locale, all these pages:
Estate Carlton, St. Croix, Virgin Islands.

PRIGENT





Two new profiles, printed for summer parties

The new summer evening dress—
its skirt floor-lengthened—here,
in dots, and a splashing floral print.
Left: A mermaid sheath with a long skirt:
sleek to the knees, flared to the floor,
fishtailed at the back—and able to
dance, unconfinedly. Blue silk chiffon,
dotted in white. By Estévez, of
Goodman & Theise fabric; $125 at
Miss Bergdorf of Bergdorf Goodman;
Hutzler's; Hudson's. Trifari baroque
mock-pearl necklace, Bergdorf Goodman.
Right: A dress steeped in romance—
black silk, printed in improbably-sized
red roses. Its little top passes behind a
cloud of black chiffon; its skirt is long,
six and one-half yards around.
Also in shadow: the diamond and pearl
necklace that's worn *under* the chiffon.
Dress by Galanos, in Staron fabric,
at Lord & Taylor; Nan Duskin; I. Magnin.
Jewels by David Webb.
Coiffure, John Bernard.

KAREN RADKAI





Ribbon news running through summer

We like this look—fashion tied, or plied, with ribbons. On these next eight pages, ribbons are used as edgings, bands, belts—and as bows that often go beyond dress bounds, outposted on hair, gloves. . . . (Woven-edge is the key word when you want to be sure that a ribbon won't ravel.) *Opposite page:* A sweater of navy-blue cashmere, wearing ribbons as permanent decorations—red and white grosgrain sailing signals down the front. Its dress, white Arnel sharkskin. Both by Vera Stewart, about $135, at Bergdorf Goodman; Neiman-Marcus; I. Magnin. Trifari mock-pearl earrings, also at Bergdorf Goodman. The lipstick: Light-Up Red by DuBarry—more about this on page 94. *Right:* The ribbon here—Roman plaid in red, black, green, beige—is belting a buttoned sheath of beige Arnel-and-cotton. (Same belt could refresh a black or white sheath.) Dress by David Crystal, of Cohama fabric; about $30, at Best's; Julius Garfinckel; Montaldo's; I. Magnin.



KAREN RADKAI

Ribbons running blackwards

Left: Sheath of black Irish linen, its bodice subject to a big flat bow of white silk organdie—made to look like ribbon. By Oleg Cassini, of McBratney fabric, about $55 at Bonwit Teller; Woodward & Lothrop; I. Magnin. Black straw hat, a John Frederics Charmer, also at Bonwit Teller. Mock-pearl button earrings, by Richelieu. *Below:* Striped ribbon makes a flat bow attached by a snap to a white cotton glove. These, by Hansen, $4 at Bonwit Teller. *Opposite page:* Black-top—marked into six lanes by beige grosgrain ribbons, to give a jacket look. It's a waistless sheath dress of knitted cotton by Donald Brooks; in junior sizes, about $45 at Lord & Taylor; L. S. Ayres; Frost Bros. Black Milan straw hat. Sally Victor. Both handbags, Lord & Taylor.



Hair ribbons—new locales

This page: Flowered hair ribbon—worn forward. And for the dress, a rose-flowered ribbon with a Grecian bent, to waist a column of white pleats. Dacron-and-cotton dress by Mr. Mort; junior sizes. $40. Bendel's Young-Timers; Hutzler's; I. Magnin.
Opposite page: Inset, a dress of white linen and lace, triply bowed in black velvet ribbon. A much bigger black velvet bow is almost a hat. Dress by Samuel Winston, of Irish linen; $110 at Saks Fifth Avenue.
Extreme right: A new finish for beads—a big dotted ribbon bow, tied over the clasp at back. Above it, a back-turned hair ribbon with bow-size and dot-size scaled down. Pseudo-pearl necklace by Marvella, $25 plus tax, at Bonwit Teller; I. Magnin.



KAREN RADKAI

Evening ribbons—
long-playing streamers

Left: Most-ribboned dress of all—a floor-length floater policy for summer dances. The young might add this climax: a colossal hair bow of black velvet ribbon with streamers also reaching to the floor. The dress, white silk organdie and lace, perforated and sashed by black velvet ribbon. Dress, about $125. Marvella mock-pearl earrings. Both at Best's. Dress, also at Sakowitz; I. Magnin. *Right:* More streamers—a cotton sash, rose-printed in black and yellow, over a short black evening dress with grained rayon-and-cotton top, cotton chiffon (by Wamsutta) skirt. The hair bow, black velvet ribbon. Dress, by Mr. Mort, in junior sizes, $40. Saks Fifth Avenue; Julius Garfinckel; J. P. Allen.



KAREN RADKAI



PEOPLE ARE TALKING ABOUT...

MRS. IRVING BERLIN, *opposite,* is the wife of the famous song writer and the granddaughter of the indomitable Mrs. John Mackay who was shrewd, loving, tart-tongued, five feet tall and pretty, and lived within her income which was a million dollars every thirty days. Mrs. Mackay's extraordinary life has now been told in Mrs. Berlin's new book, *Silver Platter.* Part of the vitality of this book comes from the sense of New York in the 1840's when Mrs. Mackay, as a little girl, lived on Grand Street with her father, a handsome barber, and her mother, a charming seamstress; the sense of Downieville, California, in the fifties; of saloon-ridden Virginia City in the sixties; and of Paris and London for the next forty years. Part of the drama lay in Louise Hungerford Bryant's switch from the rigours of life as a twenty-three-year-old widow sewing for miners' wives to the unfolding pleasures of life as the wife of John Mackay, one of the Bonanza Kings, who, started as a silver prospector, later was one of the owners of Nevada's great Comstock Lode.

In this photograph there are these riches: around Mrs. Berlin's neck, some of her grandmother's pearls; behind her a Boldini portrait of her mother; and on the famous silver tea tray, made by Tiffany of silver which John Mackay himself had carried out of the mine, a small photograph of Mrs. John Mackay. (All the Mackay silver, more than fifteen hundred pieces, was made of Comstock Lode silver on which two hundred silversmiths worked for more than two years.) Nobody ever enjoyed money more than the Mackays. They lived superbly, spent happily, and gave marvellous balls. One night in 1881, just before one of their Paris balls, Mr. Mackay brought a small package of tissue paper to Mrs. Mackay and said, "I know you'll not wear your sapphires in your own house, so I've brought you something simpler but with a sparkle." Her grandfather then, wrote Mrs. Berlin, "held up a long chain of small but brilliant diamonds. The shining length of it reached to the floor . . . then the long chain bound the curls on the crown of Louise's head . . . it descended in many glittering coils around her neck and fell in wide loops to her waist. . . ."

PEOPLE ARE TALKING ABOUT . . . The number of letters from voters to senators in Washington protesting the budget and, natch, income taxes. . . . The two new rooms at the Louvre, one, La Salle Stavros Niarchos, which contains a magnificent collection of rare gold work, including a golden goblet that once belonged to Anne of Austria; the other, La Salle David-Weill, containing, among other delights, a golden chest of Anne's. . . . Robert Paul Smith's sharp and funny book about childhood with a double title that explains a lot: *"Where Did You Go?" "Out." "What Did You Do?" "Nothing."* . . . The Tennessee Williams play, *Orpheus Descending,* with its sublime illogic, its horrifying Southerners, with their vices carefully drawn, like the peasants, mean and morally starved, in a Brueghel landscape.

PEOPLE ARE TALKING ABOUT . . . Russia's crush on the tune, "The Isle of Capri." . . . The extraordinary vitality, the strong colours of Leonardo Cremonini's paintings, especially "Horses Whinnying," in which eleven horses, with catlike mouths, are strangely massed. . . . "Spillage," a special Air Force word. . . . The record on which Siobhan McKenna reads the fairy tale, *Piccoli,* by Philippe Halsman who first told to his own children this perilous fable of a finger-sized girl and a cockroach who yearns to be president of all the roaches in the Twenty-third Postal Zone. . . . Elizabeth Spencer's calm but deep-wounding novel, *The Voice at the Back Door.* . . . The small egg palace, Romaine de Lyon, on New York's Fifty-sixth Street, where the choice of omelettes is now up to four hundred.

PEOPLE ARE TALKING ABOUT . . . The sad sag of *Silk Stockings,* a new movie which seems like an old one. . . . Two small Skira books, *Paris in Our Time* and *Paris in the Past,* an enamouring "collective image" painted by such admirers as the monk Yves in 1317 and Beaudin in 1956. . . . Shotguns with yellow stocks and even some with purple or pink. . . . *The Keys of St. Peter,* a novel about the Vatican, by Roger Peyrefitte who gossips like an old scandalmonger about saints and cardinals and young seminarians, telling an artful tangle of fascinating details, which, somehow, in spite of satirical prejudice, is yet loving and virtuous.

PEOPLE ARE TALKING ABOUT . . . The splendours of *Molesworth's Guide to the Atommic Age,* another wizard wheeze by Geoffrey Willans and Ronald Searle, in which Molesworth dispenses his chilling advice on such matters as how to be a young Elizabethan with a college motto, *Quantum ille canis est in fenestra,* or "How much is that doggie in the window?" . . . The hypnotic pleasures of the movie, *Le Mystère Picasso,* filled with impudent and exalted tricks by the master. . . . The arrival in Madrid of vodka and tomato juice, called there "Bloody Marie" or the Miura of all cocktails, a name which identifies it with the black Andalusian bulls who are supposed to charge with their eyes open.

LONG NIGHT'S

The train from Penn Station to New Brunswick rolls efficiently through one of those standard American landscapes that Americans can normally look at with familiar indifference: the flatlands of industry, with occasional brilliant streaks, low to the ground, where dirt-resistant modern factories lie among the old coal-dust-coloured kind. Straggling along the tracks are some regrettable Nile-green cottages and an astonishing number of fetching old frame houses with mansard roofs. To a Hungarian, I felt, this might seem fairly second-rate.

At New Brunswick, I found a taxi for the ride to Camp Kilmer. In twenty minutes or so we bowled into a soup-plate hollow dotted with the peeling yellow buildings that make up most of the Camp. To the right of the gate, a large black and white sign indicated, among other points, that Joyce Kilmer was a soldier, dash, poet, in that order. Above it, a skinny carnival arch read "ISTEN HOZTA AMERIKABA—WELCOME TO AMERICA."

Between the gate (manned jointly by the Army and the Border Patrol, who regarded me without suspicion) and Building 1306, which houses The President's Committee for Hungarian Refugee Relief and the Army's PIO, or Public Information Office, I had my first glimpse of a Hungarian family—a sturdy man wearing a blue beret and, walking beside him, a woman in boots and baggy pants carrying a swaddled baby.

We passed some two-storey wooden buildings and an assortment of signs with such legends as "You'll be in sharp FOCUS overseas. Practise good conduct." These, of course, were memorabilia from the Camp's active life in World War II and the Korean campaign. The place had been in moth balls until last November 13 when the Army had exactly one week to de-moth-ball, then take over the first plane-load of Hungarians. They arrived on November 21, some ill or wounded, most of them airsick, and—perhaps most vexing for the Army—of assorted ages and sexes. There was the added complication that about eighty-eight per cent of them, for perfectly just reasons, talked exclusively in Hungarian, a Finno-Ugric language of notable complexity.

I found, in a long, narrow roomful of shabby desks, my first objective, Major Cecile Lane, an amiable Wisconsin woman with short dark hair, spectacles, and a terrible cold which she said she had had ever since she was transferred, on five hours' notice, from Washington to Kilmer. A huge bulletin board covered one wall; its most striking message, "The scope and duration of future operations has not been firmed as yet."

Major Lane introduced me casually to several of the other information officers: a cigar-smoking paratrooper with a chuckly Southern voice; and Major Pratt, a direct, snappy man flamboyant with campaign ribbons and offbeat charm. "We heard Vogue was coming," he said in the tones of Arkansas. "That's a many-splendoured coat you've got on."

Temporarily, Major Lane turned me over to a hefty blond sergeant who issued my press pass. I signed in below six people from NBC, two from *The Daily Princetonian*, one from a New York Hungarian-language paper, and a man from the Bonn bureau of Reuters. A young GI strolled in and said to one of the PIO officers, "You want this story in the Faulknerian style?"—"Yeah," said the officer, "Faulknerian. Long sentences."

Sensing my ignorance of Army fundamentals, Major Lane outlined Kilmer's basic arrangement. "The Army's responsibility," she began firmly, "is housekeeping. The refugees come in by bus, either from McGuire Air Base or, if they come by ship, from the Brooklyn Army Terminal. All initial processing—until they're cleared by the Immigration Service—is handled in a restricted area by the Civil Affairs/Military Government Unit from Camp Gordon, Georgia. When they're cleared, they're moved to billets, in the main part of the Camp, and various private agencies take over the problem of finding jobs and resettling. Every refugee, of course, has a sponsoring agency. So far we've received 30,700 and 29,700 have been resettled. . . . But all the Army takes care of is the housekeeping end. Coordinating the whole project, of course, you have The President's Committee."

Slogged by the Army's immensity, we set off in an Army car (one-tone, olive drab) for the "boondocks" or "2100 Area," the carefully restricted section where processing took place. The officers in charge of the 2100 Area seemed a sterner crew than the happy breed in PIO—neither tough, nor Prussianized, but taut and springy. Processing, one of them explained, is done here in "packets" of thirty-six Hungarians each, who are put through a health check, cus-

JOURNEY INTO DAY

The Hungarians at Camp Kilmer

By Rosemary Blackmon

toms inspection, and individual or family interviews with the Immigration Service, which catalogues vital statistics. The United States Employment Service records skills and employment histories, which are later coordinated with the records of the sponsoring agencies. An assembly-line setup, managed by the U.S. Border Patrol, fingerprints all refugees, then photographs them holding their A-numbers (A for Alien). Thumbprints, photographs, and signatures go through a futuristic machine which turns out small laminated identity cards. These identity cards and Social Security cards are the first real assets the Hungarians acquire in America.

We passed a serious young couple sharing a dictionary and a copy of *Basic English.* Like many of the women, the girl, who had a pleasant face and really golden hair pulled into a scrubby bun, seemed colourless and drained. For the vast majority of refugees, Kilmer is simply the best of a series of DP camps in which they have lived. Over 70,000 still occupy camps near Vienna where the Austrians, with all the help they can get from abroad, have a difficult time providing fundamentals. None of these "drained" women seemed ill or undernourished; it was more a matter of having their femaleness somehow eradicated. The beauties, of course, and there were some—striking, long-limbed blondes who had taken to wearing trousers and strong lipsticks—managed to look as though they were camping out for a bit. I was impressed by both extremes.

At battered tables in a series of nameless, indistinguishable cubicles on either side of tunnel-shaped cement buildings, an interpreter worked with each interviewer. Although the Army had brought interpreters from all over the country, by a totally unforeseen stroke of luck, it managed to recruit a number of additional people from New Brunswick, where roughly 40% of the population speaks Hungarian. I stopped to talk with one of them, a New Jersey housewife. Obviously enjoying herself, she said, "The thing they all ask me is 'How come you speak Hungarian?' "

From the immigration and interview sections, Major Lane and I, with several of the CAMG officers, went on to the Red Cross building, another cement tunnel where new clothing is distributed. Red Cross workers and Hungarian volunteers staffed makeshift booths along each of the long walls. A few people who had been cleared by Immigration that day were going down the line, each carrying a paper shopping bag. They picked up first a "ditty bag" stocked with towel, washcloth, toothbrush, and soap. The men went on to pick up socks, pyjamas, underwear, a shirt each. For women, there were stockings, underclothes, simple pullovers, and round garters. Everything seemed good, standard, and wearable. With the exception of the round garters, there was nothing I would have seriously objected to wearing myself. A friendly lieutenant explained that there had originally been a large donation of two-way-stretch girdles, but the Hungarian women, apparently sharing my bias, took those first, leaving the sausage garters. Most of the new clothing, unlike the girdles, had been purchased, at a cost of approximately $175,000, by the Red Cross.

Since processing takes anywhere from twenty-four to forty-eight hours (or longer in complicated cases), CAMG billets new arrivals in the restricted area for one or more nights.

We went into a family billet, again the standard cement GI building. Along either side was a series of semipartitions from knee height to about seven feet above the floor. Most people assigned to this billet had moved earlier in the day out of the CAMG area to the other side of the Camp. In each "room" were two double-decker Army cots; in one, between the cots, a crib with a blue plastic mattress. Across the front of each, as a concession to non-GI living, hung a curtain of unbleached target cloth strung on a slack wire.

In the central corridor a man of about forty, thin, with an unexpectedly paunchy middle, and his son, an attractive boy of eight, wearing bright red leather boots, stood about aimlessly. Through an Army interpreter, I asked the man why they had not gone with the rest of their packet to the main camp. The reason, among the most frequent for such delays, was that there was some question about the father's chest X ray. (Tuberculosis is by far the greatest of the medical problems encountered among the refugees.)

As we talked, his wife, a sturdy woman, who looked as though she had worked hard, and their older child, a teenage girl in slacks, came over to edge hopefully into the conversation. The entire family came with me the length of the billet to the door. I began to *(Continued on page 205)*



The Pulitzers with Tamayo's portrait of Mrs. Pulitzer

MR. AND MRS. JOSEPH PULITZER, JR., LIVE WITH A GROWING ART COLLECTION

In a square, rather small red-brick house in St. Louis, Missouri, there is an expanding, loved collection of paintings, drawings, and sculpture, gathered by Joseph and Louise Pulitzer, who, untouched by rules, have exercised their capacity for "recognition and discovery," buying with enthusiasm and scholarship. (Mr. Pulitzer follows his grandfather and father as publisher of the famous *St. Louis Post-Dispatch.*)

Now, the Pulitzers are showing part of their collection, first at Knoedler Galleries in New York until May 4, and then from May 16 to September 15 at the Fogg Art Museum at Harvard, all for the benefit of the Fogg. The collection began in 1936 when Mr. Pulitzer, then a Harvard senior, bought a superb and gentle Modigliani painting, "Elvira." From that grew this unique combination of international art which includes, among others, Afro, Klee, Matisse, Van Gogh, Miró, Monet, Rouault, Scialoja, Cézanne, Cremonini, Giacometti, Léger, Callery, Despiau, Kollwitz, and Marcks, plus the artists shown on these four pages. *Opposite:* Over thirty years of art history on one page. In the upper photograph: two dancers, one a 1919 Cubist bronze with emphatic verticals and diagonals by Jacques Lipchitz; the other, an angular German Expressionist painting of the dancer, Zeretelli, done in 1927 by Max Beckmann. With them a handsome non-objective painting (1952) by the American, Bradley Walker Tomlin. In the photograph below: a 1919 Georges Braque, "On the Table," which possesses a velvety, quietening quality with its grapes, guitar, and grained woods, the whole construction leaning towards the viewer through the masterly handling of whites.

In the library and hall (left to right): Beckmann, Lipchitz, Bradley Walker Tomlin

In the dining room: Braque, with eighteenth-century Chinese painted wallpaper, Royal Worcester china

In the piano room: two Picassos, 1949 (left) and 1907 (right), and, in between, a Double Bakota Mask

In the bedroom (left to right): Bonnard, Lehmbruck, Villon, Ingres, Rodin, Pissarro

On the staircase (left to right) : a Dufy, two preliminary drawings for Villon's portrait of Joseph Pulitzer, Jr., and a Villon painting, "Airplane"

PULITZER COLLECTION *continued*

Opposite, above: The three main works here, two big Picassos and the Negro Mask, have a certain relationship. "Woman in Yellow," painted in 1907 just before his swerve into Cubism and just after his introduction to African sculpture, shows the confluence in Picasso's painting of Iberian bronzes, El Greco draperies, Byzantine stiff stance, and African sculpture. (The Double Bakota Mask here once belonged to the Frank Crowninshield Collection.) Resembling the "Woman in Yellow" only in pose and in the staring eyes, the "Woman in Blue" is a brilliant arabesque of line and colour. The three drawings next to it are (from top to bottom) : "Le Piston" by Roger de la Fresnaye, "Study for Guitar, Water Bottle, and Fruit Dish" by Juan Gris, and "Seated Youth" by Stephen Greene.

Opposite, below: Nothing holds together the three paintings, the Ingres drawing of nudes, and the two bronzes, except beauty. The 1936 Bonnard still life is bold and luscious, while the 1874 Pissarro, "The Hermitage, Effect of Snow," has its own subtle balance of receding planes, its own delicacy. Between them hangs Villon's "Portrait of Joseph Pulitzer, Jr.," painted at Puteaux in 1955. (In the photograph on this page there can be seen two diagrammatic drawings for this portrait, its faceted construction warmed by colour.) Near the Bonnard stands Lehmbruck's 1911 "Girl Meditating," and, on the square table, an 1877 Rodin bronze.

HERBERT MATTER

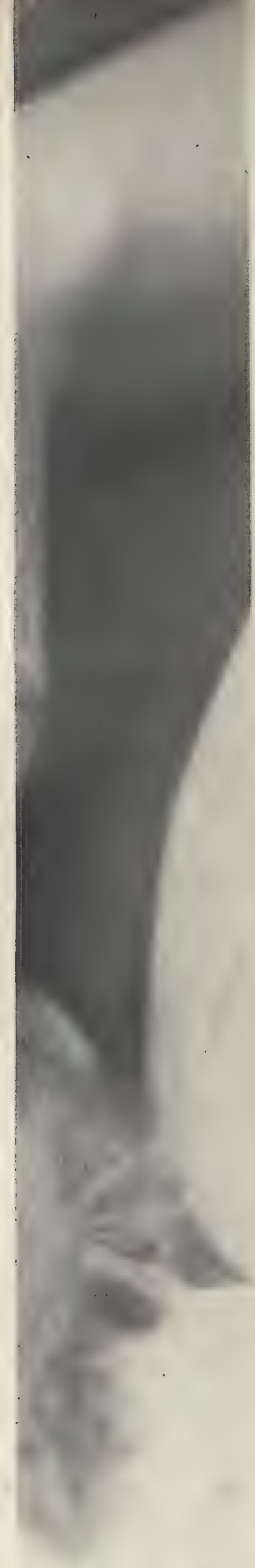
The white organdie
overcoat

The coat of black lacquer

Two summer stoppers that needn't stop for a minute (and probably won't). Each is the making of a look, day or night; each is a raincoat on the quiet. *At left:* Cut like a polo coat, the freshest overcoat in town—white double organdie, black-buttoned, back-belted. Delicate? In looks only. A special treatment has made it so water-repellent that it even passed a Rorschach test for us—shed ink like water. Among the dresses it could cover, brilliantly: black; print; any colour; full or narrow skirt. By Sportwhirl, $28, at Bonwit Teller; Hutzler's; Himelhoch's. *Right:* Glistening black—to coat a suit, dress, any colour you could name, day or night, rain or shine. (The best way to take it travelling: over the arm—or back.) Made of black vinyl-coated fabric, by Donald Brooks. In junior sizes. About $70, at Lord & Taylor; Frederick & Nelson; Joseph Magnin.

PENN





Great classics—pocketbook editions

One great thing about great perfumes is their staying power. Yet, given even ideal conditions—a moist skin, a smokeless room—the life expectancy of even a heavy perfume is about four hours (which, when you think of it, is a morning's pleasure, or the better part of an evening). One solution re the fifth hour, here: fourteen classics in miniature, to carry like lipstick—constantly. Which is one point. The other: a chance to try on a new fragrance—for fit.

1. Patou's exuberant Joy. Rose and jasmine rising from a garden of half-remembered flowers.
2. Guerlain's Ode. A complexity of flowers—mellow from the start.
3. Lancôme's Magie. A mélange of flowers grown in warm, woody places.
4. Germaine Monteil's Nostalgia. Moss and herbs tangled on a bed of flowers.
5. Nina Ricci's L'Air du Temps. Flowers laced with spice.
6. Evyan's White Shoulders. Flowery essences so subtly entwined, we defy you to name a single blossom.
7. Le Muguet du Bonheur, Caron's tender spring song, lightly sung.
8. Dior's Miss Dior. Roses, wrapped in warm woodland notes.
9. Dana's languorous Tabu. Another part of the forest—the eastern glens.
10. Balenciaga's high-spirited Quadrille. Flowers and spice, leavened with moss.
11. Lanvin's familiar mystery, Arpège. Flower and leaves in perfect harmony.
12. Marcel Rochas' Femme. A compote of fruit, with flowers hovering nearby.
13. Chanel's well—and wisely—loved *5. Its radiance, as ever, a new-found joy.
14. Raphael's Plaisir. Fresh-cut flowers; rose and jasmine dominating—gently.

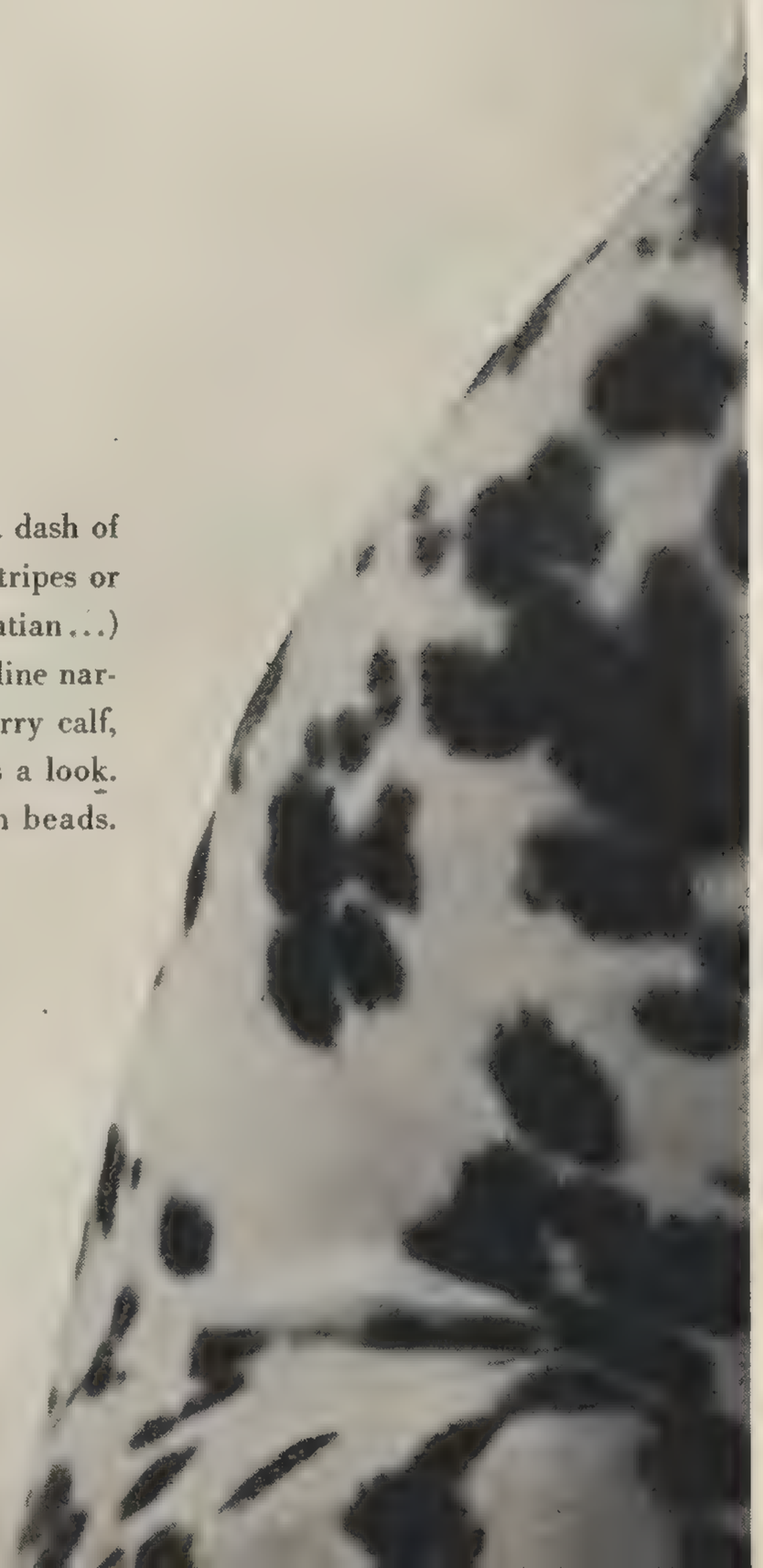
Left: Two strokes of brilliance: the scent, the ring—a cultured pearl cushioned on diamonds, platinum. By Imperial.

WILLIAM KLEIN



Summer lightning: fur shoes

For summer—for black, for white, for black-and-white printed together—the surprise is a dash of fur. Summer shoes made of a fur as sleek and thin as leather, and printed with zebra stripes or leopard spots. More about the dress, page 222. (And if you should happen to have a Dalmatian...) Above, a shoe that's fur from toe to heel-tip—furry calf, with leopard spots, its narrow outline narrowly edged in black. Here, a fine tall elegance of heel, a sharply pointed toe. Right, furry calf, zebra-striped and bound in black—capable of making a black cotton shirtwaist dress a look. Shoes, about $45 a pair. From Delman. Also at Harzfeld's; Neiman-Marcus. Dalsheim beads.







Summer needs—with news

Shirtwaist dress, news in chiffon. The chiffon news: hound's-tooth checks; a new smoothness that starts at the shoulders; the fullness sheafed in unabruptly. Hat for a marathon dress: slicked—back.

Left: Anna Miller dress in brown-and-white silk, $145. Saks Fifth Avenue; Giddings; Frost Bros. Lilly Daché hat. Panelled screen doors by Olivieri.

Summer coat, news in flower all over the city. Bursting with colour, but that's the only unruliness: a cover for all the one-colour dresses in a summer wardrobe is the idea behind this.

Below: Double-breasted coat, yellow-flowered polished cotton, by Sportwhirl, $27. Henri Bendel; Wanamaker's, Phila.; the gilt spiral bracelets: Henri Bendel.



RAWLINGS





RAWLINGS

Summer needs—with news. *Daily dress, news in substance—a firm cotton, unruffle-able as braid (which see). The coverable events with this: a "uniform's" span, any warm city.*

Above: Harvey Berin dress, black and white cotton tweed, $70. This, rhinestone pin: at Bergdorf Goodman. Dress, also at Marshall Field; Dayton's. Hat, by Sally Victor.

Jacketed dress, news with more skirt. The new combination that shapes this up for city days now—cotton tweed coupled with silk chiffon. Important in summer-dress costumes: perfected tailoring.

Left: Suzanne Augustine costume: grey cotton check; Bianchini black silk chiffon bodice. $195. This, canvas bag: Bergdorf Goodman. Costume: Wanamaker's, Phila. Mr. John hat.





Newest fashion need: the pale, fluid crêpe

Dinner-dress news—a handkerchief belted in satin. Cosmetic value of silk crêpe: a special and beautiful powdery paleness.

Left: Jane Derby short pink dinner dress, $110. Henri Bendel; Hutzler's; Hudson's. The Weiss rhinestones: at Henri Bendel.

Sunday-lunch dress, the news of hemstitching, whiteness, crêpe softness. Other placements for this: teas, weddings, the races, restaurant dinners; any suitcase.

Right: William Fox dress in an Onondaga rayon-and-acetate crêpe. $70. Saks Fifth Avenue; Giddings; Sakowitz. Castlecliff bracelet and earrings: Saks Fifth Avenue.

RAWLINGS





This summer's black: flowered by hat

The news on these four pages: partly timing—black and shaded-black dresses to take on, between them, summer city assignments from twelve noon to twelve midnight. For the dresses here, this compliment (for a start) : flowering hats. *Far left:* A dress with a cool covered elegance that might begin its day at twelve noon—black silk organdie with a grey shadow plaid; flowers added via a hat. More news here: a soft leather belt, a pretty sweep of skirt. Dress, by Trigère, of Abraham fabric; $225. Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus. Richelieu necklace, earrings: Saks Fifth Avenue. The parasol hat—black and white flower-printed silk, by Emme. Table, from Dunbar. *Directly left:* Black sheath dress—but sheathing softly—it's black chiffon, lightly-bloused, belted with black moire. This, for cocktails, restaurant dining; minus the hat, for theatre evenings. By Hannah Troy, $90. From Saks Fifth Avenue; Julius Garfinckel. Make-believe pearl bib, from Lilly Daché Boutique. Flowered hat—demi-browns blooming on white, by Emme.

FRANCES MCLAUGHLIN

Late-day black: self-shaded

At right: Crêpe, finely-shaded by silk organdie—a late-day dress that can make its own time arrangements via its own short jacket. The dress: a slender, bare-armed sheath, indented by a silk organdie cummerbund. Costume by Paul Parnes (Chardon-Marché crêpe), about $90. Bonwit Teller; Hudson's; Joseph Magnin. Trifari gilt bracelet and earrings, at Bonwit Teller. White organdie profile turban (its own profile: organdie flowers), by Sally Victor. *Far right:* Shades of black, all chiffon—short evening dress with a bodice that's décolleté to this extent: a single film of chiffon, five tiers of pearls. The skirt: just three tiers of chiffon. This, for summer evenings when dancing's on the program. By Herbert Sondheim, $110. At Saks Fifth Avenue; Sakowitz. The Trifari rhinestone earrings, also from Saks Fifth Avenue.





The sun
and the moon—
for under $50



The financial life of the dresses on these four pages isn't complex (nothing over $50, most under $20) but their fashion life is: they're sun dresses—but only till the sun goes down.

Opposite page: Far left, sun dress that knows which way the breeze is blowing for sun dresses—there's a full skirt to tell it. Nice for summer village life, under a big hat. In lilac-dotted Dacron-and-cotton batiste, $18. John Frederics hat. Near left, new 90° angle—rosy-pink roses growing up white cotton lawn. Growing not quite so far up at the back where there's a V of bareness. This, $15. Both dresses by L'Aiglon, at Lord & Taylor; Hudson's; J. W. Robinson.

This page: Right, a dress and a colour to affect complexions like a beautiful make-up—clear pink satin-striped and checked gingham (Stevens fabric). $13. John Frederics Charmer hat. Below, paler pink tissue cotton woven with a thread of grey. And such a thread of a dress *could* fit into its own handbag. In Dan River cotton, $11. Both dresses by Nelly Don (in her "Jamestown '57" series, designed to celebrate the Jamestown Festival), and hat, at Bloomingdale's. Dresses, also: Dayton's; Frost Bros. Canvas bag: Mark Cross.







Summer-dress news under $50 *continued*



Opposite page: Far left, blue stripes (stripes, dots, flowers—
the simpler and crisper the pattern, the better in
the soupy hot days) on a white knitted cotton T-shirt drawn out
over white sharkskin pleats. Evenings, a pale-blue chiffon
"T-shirt" would go on. The dollar value: high enough in terms
of fashion for a hat (by Amy: Lord & Taylor),
but low really—the shirt, about $3, and the skirt, $12.
Skirt of Arnel sharkskin. Both, by Jo Collins.
Lord & Taylor; Marshall Field; Famous-Barr.
Near left, the coolest dress, by cut, of the four here.
Dacron-and-cotton *keep* it cool looking (there never was
a cool-looking wrinkle). By Ellen Kaye, in a fabric
by Fuller, $25. Milgrim; Stix, Baer & Fuller.
This page: Right, white dress that's as good as folding
money—it's packable Dacron-and-cotton batiste;
negotiable city or country, A.M. to P.M. Dress
by Carlye, $50. De Pinna; Famous-Barr.
Blue John Frederics Charmer hat: De Pinna.
Below, white cotton shirt with The Skirt
again—a summer's fullness. Blue stripes
on cotton satin. Dress, by Minx Modes, $20.
Milgrim; Harzfeld's.
All dresses: junior sizes





Degnan



Temperate suits going south

A two-page bulletin of suits built for multiclimate travel—suits with firm fabrics, firm tailoring, and, incidentally, lenient prices. Here, they're Buenos Aires-bound on Moore-McCormack's S.S. "Argentina"—a nineteen-day trip via tropical Barbados, Rio de Janeiro, Santos, *et al.*, winding up in Argentina's brisk Indian summer.

Above: Suit line in the news—jacket made to be worn open. This, straight to hip-level; the skirt, easily slim. The colour, a good travel astringent: beige with a dash of lemon. Might near the equator this way: with a flower-printed blouse of blue, green, and white surah; change to a sweater when the thermometer drops. Suit, by Handmacher, of grained Avisco rayon, acetate, and silk (Triplex fabric), $30. Malbe blouse, $12. Both, Lord & Taylor. Suit, also at Kaufmann's; The Broadway. Victory sunglasses at Kobley & Stern.

Right: Temperate suit with a touch of fit in its jacket, a nice set of alternatives and climates in its travel plan. Could open on a white sweater, pearls, as here; or on a printed blouse. By Handmacher, of beige silky Avisco rayon and acetate. $30. Altman's. Short-sleeved sweater, by Canterbury of Tycora yarn, $7. Franklin Simon. Suit, also Hutzler's; Harzfeld's. Josef bag at Altman's. Hatbox by Lark, at Lord & Taylor.



PAUL HIMMEL

GOSSIPY MEMO ON TRAVEL

Menu-Passport, a new and informative take-to-the-table guide to eating in fourteen countries, tells such useful things as hours of meals, how much to tip, lists the best local wines and dishes; fits neatly into one's passport case. $3 at Bergdorf Goodman.

Scotland's unexpectedly subtropical gardens and stark castles may be seen by motor coach on a tour leaving Edinburgh June 17. Among them: Kinross House, where the gardens stretch to Loch Leven (in which a castle stands on a small island); Cortachy Castle, belonging to the Earl and Countess of Airlie, with its mammoth rhododendrons and azaleas; Keillour Castle, built between two deep ravines and waterfalls; Falkland Palace, an official residence of the Queen, once a hunting palace of the Stuart kings. Write Scotland's Gardens Scheme, 26 Castle Terrace, Edinburgh 1, Scotland.

There is a tempting way to see Mexico and the Southwest in solid comfort. This is a month's tour that uses limousines, first-class air trips, and resort hotels. One takes off from the nearest airport June 15 to Mexico City. The tour goes on to Oaxaca, Puebla, Cuernavaca, Taxco, and Acapulco, then takes in Los Angeles, San Francisco, and heavenly Monterey. After a flash of Las Vegas, it continues to Santa Fe. All the obvious sightseeing is carefully arranged for, from Spanish churches to Pueblo Indians; and among the famous hotels used will be the Mark Hopkins, the Beverly Hilton, Del Monte Lodge, and the Ahwahnee Lodge in Yosemite. Cost for the tour: $2,033. Write The House of Travel, Inc., 17 East 49th Street, New York 17, N. Y.

In Europe, festivals bloom again against ancient backgrounds which join brilliantly with the performing arts. In Germany, the Wagner Festival at Bayreuth plunges into *The Ring*, giving the entire cycle twice round; July 23-August 25. In France, at Besançon, a city shaped like a lyre in a curve of the River Doubs, the concert plans range from symphony orchestras to the Golden Gate Quartet; September 5-15. In Yugoslavia, at Dubrovnik, operas, concerts, ballets, and theatre—Sophocles, Shakespeare, Corneille—will be shown against seventeen different natural settings; July1-August 31. In Spain, at Granada, an oasis on the dry Andalusian plains, the Berlin Philharmonic Orchestra, Andrés Segovia, Victoria de los Angeles, among others, will perform in the Alhambra and the Palace of Charles V; June 24-July 4.

Switzerland is drawing droves of talent. At Lucerne, Robert Casadesus, Milstein, and Menuhin are among the big names, August 17-September 7; and at Zurich, Clifford Curzon, Clara Haskil, and for the theatre, Jean-Louis Barrault and Madeleine Renaud, May 31-July 2. In Austria, the Vienna Festival will be jammed with famous musicians playing a richly varied program from Monteverdi to Britten, including several world premières, June 1-23; and at Salzburg this year will be Herbert von Karajan, the Austrian conductor, promising exciting departures from the traditional performances, July 27-August 31. In Greece, Maria Callas will sing at the Athens Festival, where there will be, too, ballet by the Bolshoi Theatre troupe, and a thousand dancers from Greek villages; at the theatre, the Greek tragedies; and for hands across the sea, the Minneapolis Symphony Orchestra; August 1-September 8.

In Italy, the Venice Festival is, uniquely, dedicated to contemporary music only. Mitropoulos will conduct seven pieces of chamber music by Hindemith, September 11-25; and the Rome Festival has blazing opera in the lovely amphitheatre of the Baths of Caracalla, all through the summer. In England there is the Glyndebourne Opera Festival in its full dress, garden setting, June 11-August 13; and in Scotland the overpowering, cool, bright Edinburgh Festival, August 18-September 7. And throughout Europe there are many, many more.

The American Express, incidentally, has inserted three festivals—Bayreuth, Salzburg, and Rome—in their Music Tour of Europe, along with a regular touring itinerary. Mr. Bernard Taylor of the Juilliard School of Music goes with the group. Leaving New York on the "Italia" July 24, returning September 12, it costs, for first-class accommodations and concert tickets, $1,799.

Cole Porter's Williamstown country house: the house that climbed a hill

Facing page: The view of the Cole Porter house here is an artist's one; on the coming pages, photographic documentation. But what the sketch shows better than anything is the aesthetic result of a house-moving: a small cottage that has inherited the site, cellar, and formal gardens of a large outdated house—and made them its own beautifully. The cottage began life as Cole Porter's workroom, about 600 feet down the hill from the main house. When it climbed the hill (not completely under its own steam—three dollies and a twenty-ton truck provided wheels), it claimed a view of Greylock mountain that was one of the buying points of the property when the Porters first saw it in 1940. What Mary Faulconer's sketch doesn't attempt to show: the view of clipped mountain meadows and trees that surround gardens and house; the 300 yards or so of rolling meadow that separate gardens and swimming pool.

VOGUE'S FASHIONS *in* LIVING

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FANFARE...A light, breezy Stuart Hall creation in delicate shades of pink, blue or gray. (1) above: the Fanfare ensemble. Luxurious sheets and envelopes, with deckle-edged borders on both note and letter sizes. $1.59. (2) right: fashionable Fanfare notes in elegant individual boxes. 59¢

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HOUSE-MOVING DAY AT COLE PORTER'S

How the house climbed a hill and how other houses can follow in its dolly tracks

The Cole Porter house-moving was a typical one: on schedule, highly successful, and quick (actually, house-moving "day" was five days in all). But the reasons for moving the cottage six hundred feet, uphill all the way, were personal: the desire for a better view; dissatisfaction with the main house on the property (it was old, dark inside—but owned one of the best views in Williamstown); Cole Porter's fondness for the cottage that has been his studio since the early Forties.

In this case, the decision to move was made one spring evening when the glen in which the cottage stood was even damper than usual. But whatever the deciding factor, house-moving should have more motivation than the idea that it is a substitute for building. It might be that property value and the liveability of a house will improve when it's turned to face a view; or that a house raised above a problem of water seepage is a healthier place. Often a house can be moved deeper into its own land to provide more room for driveway and gardens, or for additional cottages and service buildings. Or, if a wing is to be added and an orchard or other natural obstacle is in the way, the original part of the house can pivot to avoid it.

Jack Coble, the architect who made the detailed plans for the Cole Porter house-moving, began by having the old main house pulled down, and readying its foundation walls to fit the cottage floor. They were heightened in some places, lowered in others. Some fill was added. One wall of the foundation had to be pulled out to admit the dollies that would transport the house; later, columns and masonry walls would be added in the cellar to conform to the needs of the cottage design. And that, basically, is all there was to it.

Price? Exclusive of a new wing which they decided to add, and a driveway. something in the neighborhood of $25,000. Damage? Literally none. Some very fine hairline cracks in the plaster at most. Some trees cut down (and since replaced) to make a passageway for the house to move through. Convenience? Certainly as great as building a new house, and no furniture to move in or out. Even the phonograph records stayed in their racks—which is a pleasant variation of the house-mover's claim: "We can move a glass of water and not spill a drop." Time involved? Five days for actual moving; and, since this was not a rush job, six weeks to do the plumbing, lighting, and decorating; and, for leisurely construction of the new wing and graduated driveway, another six months.

In some transplanted houses, however, extension hoses for water and electricity can keep a house running throughout the entire moving. Even telephone service can continue uninterrupted. And in the case of one little railroad station that moved to the other side of the tracks not long ago, onlookers reported smoke curling out of the chimney—presumably from the stationmaster's pot-bellied stove.

The actual work of moving a building—whether it's relatively light work, such as the Cole Porter house, or heavy (one marble mausoleum weighed 550 tons)—simplifies to these elements. Plumbers, electricians, and carpenters detach the house from its moorings. Next, local contractors drill a string of holes for the housemovers' massive cribbing beams around the foundation walls just below the first-floor level. Then the house-moving crew rigs a gridwork of beams under the house. This "cradle" eventually rests on three large dollies that roll into the excavated cellar and under the house. Hydraulic jacks do the final lifting and the dollies float the house out from its foundations on a kind of pneumatic cushion. The principle that keeps the house safe: the same finely balanced support that a good waiter gives a towering trayful of dishes.

Although house-moving probably will always seem like a combination of minor miracle and circus (one church-moving became the scene of an impromptu church fair for the crowds who came to watch the moving), this end of the construction business is just that—a business regulated by supply and demand and the ironclad contract. A reputable house-mover can be booked up for months ahead since the number of jobs a company can handle depends on the amount of heavy moving machinery owned by the firm. Even a large company rarely contracts for more than five movings at one time. Legally, the house owner has an important responsibility to watch the proceedings with a sharp eye. He should look for completely adequate insurance coverage in his contract with the house-movers (half the estimated cost can be insurance; also, some of the best firms, like Nicholas Bros., Inc. who moved the Cole Porter house, hold a Completion Performance Bond from the insurance company which guarantees the house owner against almost all eventualities—even the dissolution of the moving company). There should also be complete coordination between the architect's blueprints and the contract that the movers offer, plus a flat price for all excavation.

For photographs and sketches of the Cole Porter house as it stands now, turn the page.



Ferns for the Porter piano, potpourri for the television set, roses for a nest of lacquer tables



Garden flowers in Bristol glass,
a supply of pencils for editing scores
(points down this way mean
a resharpening's needed).
The pencil holder—
a seventeenth-century coconut cup.

COLE PORTER'S COUNTRY HOUSE

Among the Porterisms—flowers at every eye level

"Arrangements" is too cut-and-dried a word for the mazy masses of flowers fresh from the cutting beds that dot the Porter cottage, as many as five or six containers of them to a room. Mr. Porter's Scottish housekeeper who filled the rather dark rooms of the old house with colour-by-flowers continues to do the same thing for the rooms of the cottage. But here there is no darkness to dispel. Every room breathes in light and air through broad windows—and good deep breaths at that, drawn across the Massachusetts Berkshires. *Opposite page:* Above, a view of the cottage—and the view. Just visible through the trees to the left is the new wing of the cottage added as Cole Porter's bedroom-sitting room (turn the page for more details on this). The architect, Mr. Jack Coble, gave this new room the same open quality as the living room in the main part of the house, shown below. The chief Porterism here—comfort. Good deep chairs. Functional reading lamps. A special alcove for the Porter record collection and the player with its loud-speaker hookup to the bedroom.



Window-sill border
in an upstairs guest room.



In the sunny gallery connecting the
original cottage and the new wing—
a wicker-basket planter for a lemon tree..

DRAWINGS BY MARY FAULCONER

PHOTOGRAPHS BY KERTÈSZ







COLE PORTER'S COUNTRY HOUSE

continued

Opposite page: Above, the sunny flagged patio between main house and new wing. Below, a view of the bedroom-sitting room looking out on the hill at the back of the house. *This page:* The bedroom-sitting room again, the view here indicating the room's comfortable size (twenty-three by twenty-three).

The bedroom-sitting room of the Porter cottage is in the new wing and is probably the most charming room in the house. It is, anyway, a place where a fire burns brightly in its modern fireplace under a Greek head three-quarters of the year (breezes are cold at 1,500 feet). Where old and loved furniture—a Chinese screen, a French desk in a honey-gold wood like satiné, Porter chairs (they were especially designed for the room)—looks serenely at home against walls of white brick and books. All the Porterisms are here: the flowers and plants, the pencil pot, and the wastebaskets. Mr. William Baldwin who directed the decoration of the entire house chose here for the salient colour, a strong true yellow. Bed and chairs and ottoman are covered in an unusual striped cotton in this shade (perhaps to match the famous Porter pencils?). Another yellow here: sunshine streaming through the room, let in from three sides.

KERTÈSZ





FRANCES MCLAUGHLIN

THE CHILDREN'S VOTE ON HOW A PARTY SHOULD BE

Who are the experts in the field of children's parties? Echo answers: children themselves. So we held some primary-grade primaries among a group of children to poll their preferences (plentiful, as it turned out) in games, in decorations, in food—even in guests.

Seems that the preferred hour for birthday parties is four in the afternoon until six, with a few hands raised for luncheon parties, among the seven-to-eleven-year-olds. Seems that at-home movies are on their way out of party-favour now—too much like the daily TV fare. A movie-house movie with as much Glorious Technicolor as a wide screen will hold is another thing, however—unstinted praise for this. Children like a "Games Lady." Parents, incidentally, like her too. She organizes and supervises games, tells stories. (In New York, Lois M. Freeman's Party Service caters games to children from ages four to eleven). Children like surprises to be surprises; they like their favours *wrapped*—any colour as long as it's tissue paper. The four-to-six-year-olds like what they call the "fishing game" in which alluring little packages are placed on one side of a barrier—the fire screen does nicely—and each guest is equipped with a rod, a line, and a safety pin hook to land his or her own prize.

Children like boys-and-girls parties until they're six or so. From then on, until their teens, they like their parties straight—all boys or all girls, although any sister or brother attached to the host or hostess is acceptable—or at least understandable. Little children like "things that hang on walls" and "balloons that bounce up in the air," but best of all they like surprises. For girls: little doll skates; dark little eyeglasses for dolls; midget furniture and midget high-heeled shoes for midget dolls. They love costume jewellery, especially strings of pop-apart beads. For boys: little trucks, trains, and aeroplanes, five-cent Whistling Lariats, and little prehistoric dragons (pocket-size). Boys like any and all artillery. Children love grab bags and Jack Horner pies from which they can pull Japanese butterflies, bags of marbles or jacks, and those minuscule, furry mice imported from Germany. They like easy games such as Blind Man's Buff and singing games like London Bridge. And the news is that they like peanut hunts best when they're lollipop hunts. Children like simple meals at parties—seems that a number of them find "strange" foods positively frightening. The standard creamed-chicken-and-peas routine has given way to hamburgers.

Children like a birthday party that's a parlour picnic, which, as it happens, is a nice way to solve the table-that's-not-big-enough problem. A pastel sheet is spread on the floor and the children sit around it. Children like the box lunch idea for parties—the meal that's been put into individual boxes, tied up with ribbons, and like other surprises, has to be unwrapped. The boxes also make fine catchalls for the party favours when it's time to go home.

For a boy's party—ages seven-to-eleven—the vote is for the outdoor party, either at the beach, in a garden, or at a camp-site. For this, the vote goes to roasted hot dogs (and parents needn't be too concerned about whether the frankfurter is properly cooked through—by government order, all frankfurters are precooked before they're sold to the butcher). Also fine for the party: popcorn, *(Continued on next page)*



New party looks—for the guests; for the table

Left: For Tracy Du Vivier's sixth birthday party, the hostess (centre left) wears a white organdie dress lightly skimmed with lace; a buttercup broadcloth underslip. Little Liza Lloyd (far left) wears organdie in a shade of pink as delicate as her own china-doll colouring. And Alanna McAllister, pinning-the-bee-on-the-daisy, wears a dress of red dotted Swiss—and a blindfold at the prescribed level. The young men are Etoned for the summer. James McAllister (centre left) wears a light blue Dacron-and-cotton cord jacket and navy-blue shorts; Mason Granger (right), a white Palm Beach cloth suit. All the girls' dresses, by Celeste, at Lord & Taylor. Boys' suits by Imp Originals, at Best's. As for the table: Tracy's mother, Mrs. Murrill Du Vivier, planned box lunches for all—*more about this, next page.*



to cook in foil; marshmallows toasted on sticks.

One of the newest vote-getters in the New York City environs was a dog-act, rented lock, stock, and milk-bone from a vaudeville agency. The boys also vote for a theatre or circus party, a trip to an amusement park, or if in season, a ball game.

There's no law against theatre parties for girls—they love them, too, according to poll—but, from seven to eleven, girls, it seems, are ardent do-it-yourself addicts. They tell us that they like to give the party themselves; like to make their own decorations, given the necessary materials. One recent bit of bravura that became the talk of the third-grade for weeks afterward was a hostess-designed centrepiece made of crêpe paper and a hatbox, from which a live Persian kitten was lifted. In line with this, girls like a "theme" party. A fairy princess party is one theme, a Cinderella party another—with makings (in crêpe paper or via a costume box) for costumes that the children can improvise themselves. Little girls like treasure hunts, pin-the-butterfly-on-the-flower (delicate version of pin-the-tail-on-the-donkey), charades (more dressing up) and variations on an old theme such as the Cobweb game, in which each child is given a thread to follow and follows it to the end: a present.

And, two children among those polled made a point we found fascinating—they said they considered it important that, at the end of the party, their parents or nurses be punctual about picking them up—not a minute sooner or later than the invitation *said*.

Left: More fun than knife-and-fork eating, a box-lunch party—each box decorated, and filled with individually-wrapped sandwiches, a container of milk, a straw, and ice cream in cartons with wooden spoons.



Above: Pin-the-bee-on-the-daisy, a new variant by George Greene. Helium-filled balloon from Ann Hagan. Tambour curtains (Ottavia) dressed for the party—each tie-back is tied with a basket of flowers.
Below: Not about to be late to table, one of Tracy's guests—fascinated by the box lunch, and the Jack Horner pie cooked up by Ann Hagan from a gilded basket, real and tissue-paper flowers. The table itself, covered with Craig Creations' hardy white cotton tapestry cloth (Lord & Taylor).



FRANCES MCLAUGHLIN



New ribbon addenda

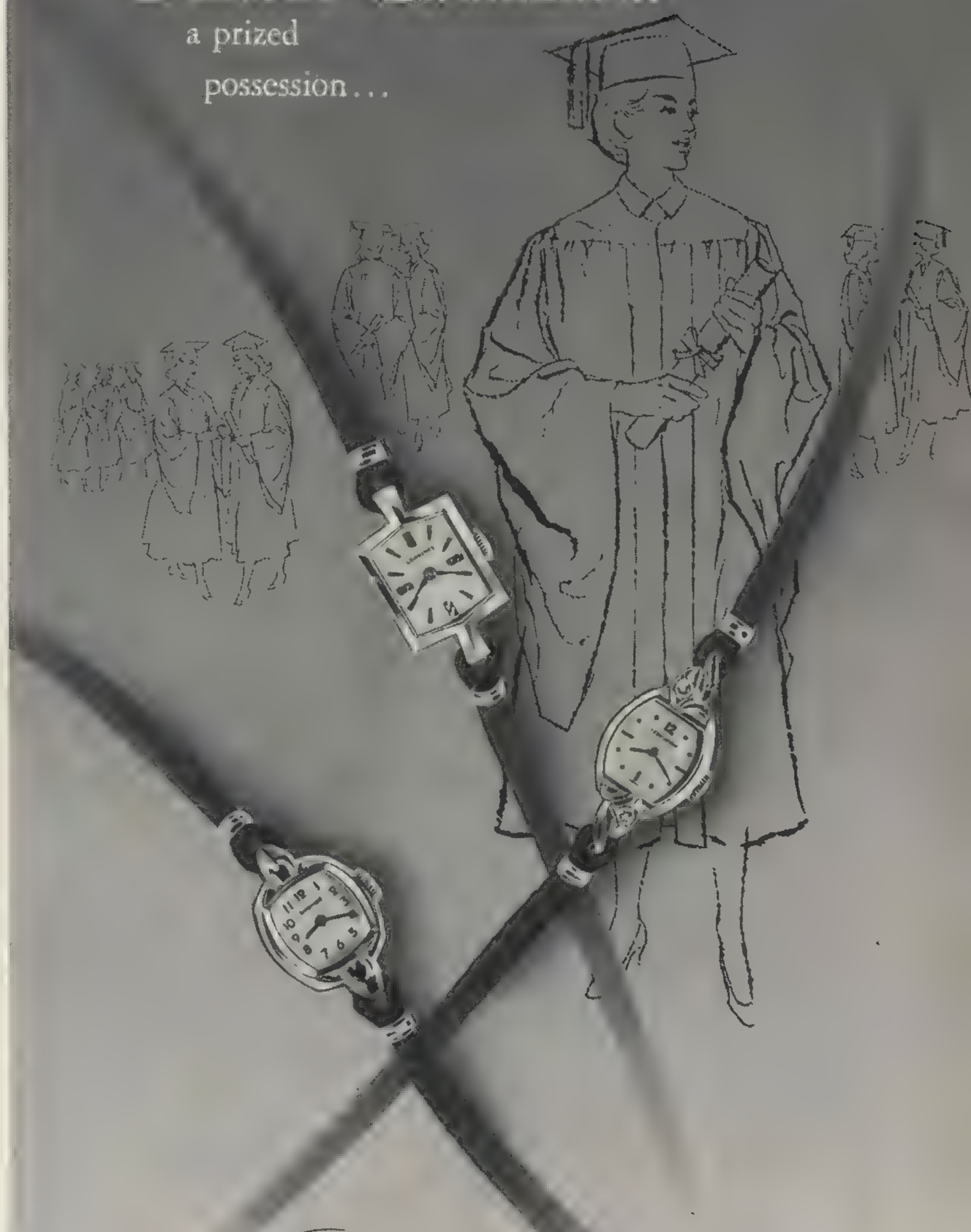


Here, continuing the summer-in-ribbons story—more ways with ribbons (see pages 148-155). *Above:* Roman-striped ribbon belts a hat and dress. The top of the dress is black grained Avisco rayon; skirt is pleated white Arnel sharkskin. By Junior Sophisticates, about $40, at Bonwit Teller; Joseph Magnin. Hat, a John Frederics Charmer, at Bonwit Teller. *Left:* A striped bag of blue and white grosgrain ribbons. By Bienen-Davis, $11*, at Henri Bendel. *Below:* Yellow and orange ribbons on a white peau de soie shoe. By Evins, $46, at I. Miller.

*PLUS TAX



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Longines watches to honor the graduate—left to right: Vanity Fair "H"—youthful styling in the golden height of fashion, $71.50; Claudette—diminutive elegance in the richness of 14K gold, $100; Starlight Lady L-J 2—elaborately fashioned end-pieces are set with two diamonds, 14K gold case, $125. Prices include Federal tax.

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Three large cakes of Arpège soap in Lanvin's famous black and gold container, $5



LANVIN



Make-up data

from pages 130 to 131

Photographed, above: A footnote to Step 7, page 131: Max Factor's Hi-Fi Creme mascara, with two brushes—one for the usual purpose; the other for "combing" the lashes afterwards. $1.25*. Macy's.

Photographed, below: To shape the even lipline, Step 8, page 131: a slender golden pencil that's filled (and refillable) with thin red crayon. By Lilly Daché for Marie Earle. $1.75*. At the Lilly Daché Boutique.

For shadow coverage (see page 131): Lydia O'Leary's Spotstik. In seven skin tones. $1.50*. Bloomingdale's.



JOHN STEWART



Photographed, right: Merle Norman's lipstick is housed very elegantly these days—in a textured silvery case, with a tuft of jewels on top. Refills for it are managed easily, via a snap-in cylinder. $4*.

At the Merle Norman Salon.

Photographed, below: The newest eyebrow pencil is as decorative as a cigarette holder and self-sharpening besides (the sharpener is inside the jewelled cap-top). By Star-Eye. $1.50*. Altman's.

To add to Step 3, page 131, Classique, quick-covering tinted liquid foundation to protect, smooth, give a porcelain finish. $10*. Bonwit Teller's Private Label.





Photographed, left: For the fluid chiffon coiffures, pages 132-133, assistance via comb—it's wide-toothed, slightly curved. By Speert, of mock-tortoise shell. $1.50*. Lord & Taylor.

*PLUS TAX

Another thought re Step 7, page 131: a mascara foundation—brown eyelash cream, for silky, darker-looking lashes. Frances Denney. $1.50*. At Altman's.



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big girls, and
sub-teens, too!



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Lively as the life they'll lead, Scania-inspired play fashions
are specially finished to resist spots and wrinkles.
Simple to wash, they're Sanforized®, too!

Left to right, **Svenska Top,** cotton knit with Iced Poplin collar, matching braid, 7-14, $2.98.

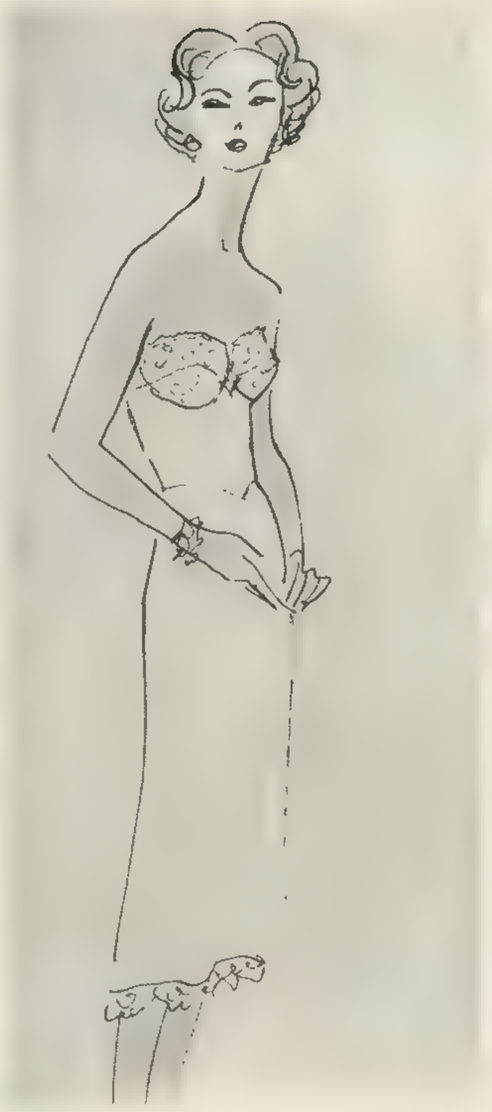
Scania Brief, braid-trimmed cuff pockets, 7-14, $2.98.

Fisherman's Shirt, button detachable dickey, sub-teen 8-14, $4.95.

Scania Calfskinner,® braid-trimmed at waist and cuff pockets, sub-teen 8-14, $4.95.

*Colloquial Scandinavian for "Little Fishermen".

At Olds & King, Portland, Oregon; Garfinckel's, Washington, D. C.; The May Co., Los Angeles, Calif.; Marshall Field & Co., Chicago, Ill., and other fine stores everywhere.



1



2

Summer lingerie:

nine pieces of news

Nine ways to put a summer wardrobe in shape in a way that counts considerably to what's going on over it. Each of the slips here and on page 202: designed for specific fashion situations.

1. Strapless white slip with a shaped bodice, a spare, smooth fit—to come between a dress of the same dimensions, and a strapless brassière. By Laros, of Du Pont nylon tricot. $6, at Bloomingdale's.

2. Bareback slip—to wear with a back-plunging dress—or simply for coolness. Bodice and hem: black nylon Chantilly lace; black Du Pont nylon tricot the rest of the way. By Blanche, $8; Best's.

3. Sheath slip that's like a second skin to a sheath dress—a slender cut of cool black cotton plissé, black satin, and nylon Val lace. By M. C. Schrank, $5, at Altman's.

4. Delicious underdrift for summer chiffons—half-slip of permanently-pleated white Du Pont nylon tricot, dusted with white lace. $17 at Saks Fifth Avenue.

5. A narrow black half-slip to follow the line of a dark, slim skirt—Dacron-and-cotton; nylon net appliquéd at the hem. By Yolande, $6 at Lord & Taylor.

6. Pretty featherweight—French blue cotton georgette. This, light as a breeze under the breeziest summer dress. By Hatab, $9; Altman's.



3



4

DRAWINGS BY ERICA PERL



5



6

Spain's heritage in fragrance



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Maja's sylvan bouquet with its luxurious blend of flowers, mosses, and chypre imparts a lasting perfume to your skin. And compounded with Spanish olive oil, a beneficence to your complexion. Maja is traditionally Spanish in its decor and elaborately presented. You'll love using it and giving it.

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111 East Olympic Boulevard
Los Angeles 15, California





7



8

Summer lingerie *continued*



9

7. Blue nylon tricot and nylon Alençon lace—airy but not transparent. Good news with a dress that needs an opaque background. By Luxite-Kayser, of Du Pont nylon. $11. Bergdorf Goodman.

8. Slip tailored of white nylon tricot, tipped with nylon satin—plainly pretty enough not to distract a light (chiffon?) blouse. By Trillium, of Du Pont nylon. $8. Altman's.

9. Fitted to size, exactly—the top's proportioned like a brassière (sizes 32 to 36, ABC fittings). For a dress with a strictly fitted bodice, more of the same. White batiste (blend of Dacron, nylon, and cotton), a Stevens fabric. This, by Seamprufe, $6 at Franklin Simon.

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ARDENA SUN TAN OIL, superb lubricant to encourage a glorious tan . . . men love it, 1.00, 1.65, and 5.00

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ARDENA PROTECTA CREAM, perfect safeguard against tanning; for skins that freckle and burn 1.50

SUN BLOC LOTION, prevents tanning and burning. 2.00

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IMPORTED CANADIAN WHISKY, A BLEND, SIX YEARS OLD, 86.8 PROOF, SCHENLEY DISTILLERS CO., N.Y.C.

LONG NIGHT'S JOURNEY

(Continued from page 159)

realize that, banal as our conversation had been, it was still the event of the day for them. Almost as good as the free Pepsi-Colas.

The monotony of waiting and the strain of trying to anticipate an unknown quantity showed in almost all the Hungarian faces. Commendable efforts to fill in the great holes in the day had been made by the Army and various private volunteers. We stopped next at a huge recreation hall, used originally for GI's, of course, and reopened on flash notice for the refugees. It was there that I spotted for the first time the basic resemblance of big Army buildings to backwoods bus terminals; the same sagging leather seats and the same unlikely colours prevailed. Two large television sets, the top attraction, blazed away in a big auditorium. Western movies, everyone said, were the major draw.

In the game room, there were several battered Ping-pong tables and some earnest knots of card players. A ball-park banner in English and Hungarian welcomed new arrivals, proclaiming free Pepsi-Cola. Actually, the run on Pepsi-Cola had been so great in the first month that the Army had to turn off the machines for several hours a day simply to control the mechanics of supply and demand. Eventually some agile mind deduced that many of the Hungarians would like milk but did not know how to penetrate the neat little square cartons; GI's were assigned to opening them, and milk consumption zoomed.

Perhaps the most cheerful place in the whole area was the sewing and crafts room, where a Red Cross woman and a cluster of Hungarians, both men and women, sat around some old-fashioned treadle sewing machines. Originally, I was told by the lieutenant who had tipped me off about the girdle shipment, the Singer Company had offered new electric machines to Kilmer. Because they were unfamiliar to the Hungarians, Singer obligingly rounded up old ones.

Against the far wall, a tall man with silver hair, incredibly elegant in worn slacks and a loose-knit blue sweater, stood skillfully ironing his way through a heap of dampened clothes.

After seeing, even fragmentarily, how an American military government operated, I wanted to see the man who ran it. The genial cigar-smoking paratrooper was assigned by PIO to lead me to Lieutenant-Colonel Alvin S. Adams, head of the 41st CAMG company; he had run the three largest DP camps in Japan. We found him waiting for a visiting general in his office, bright with a fresh coat of the Army's interior-green paint. A solid man of middle height with a fringe of short-clipped grey hair, he had a scrubbed American niceness and amused eyes that I liked immediately.

The Military Government half of the unit's title, it seems, applies to situations in which the U.S. sends men into a liberated or occupied country. "*This*," said Colonel Adams, "is a Civil Affairs mission. We've had them before when we were supporting indigenous governments in Korea and France, for instance. But this is the first time since the Civil War we've had anything like it in the continental United States." His conversational style had a tendency to grind up Army officialese along with everything else. "We're a cellular-type organization. There are two CAMG mobile units at Camp Gordon, and the men are recruited on the basis of desirability and education—political science, government, and, of course, languages."

"But how can you possibly anticipate what languages you may need?"

The answer was that they couldn't. The basic unit, a packaged affair travelling in its own vehicles, sufficient unto itself, consists of "functional specialists," men who can handle in any corner of the world such specialties as public health, safety, welfare, economics. Its mobility depends on being small, alert, and flexible.

"Other specialists—interpreters, for example—have to be acquired through command channels. Of course, we intended to exploit the indigenous personnel here—that is, the refugees—the way we did in the DP camps in Europe and the Far East, but you can't do it because you're dealing with transients. They're only here for four days to a couple of weeks."

Colonel Adams told me he had been notified of his assignment to Kilmer on November 13, the day of President Eisenhower's announcement that Hungarian refugees would, under the

(Continued on page 206)



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LONG NIGHT'S JOURNEY

(Continued from page 205)

1953 Refugee Act, be received in the United States. With eleven officers and thirty-seven enlisted men, he made it from Georgia to Camp Kilmer within the next twenty-four hours. "It was a thirteen-vehicle convoy," the Colonel explained, "but we proceeded by infiltration, travelling one vehicle at a time, then meeting at a set point about every ninety miles."

An aide issued regular reports about the approach of the visiting general. The final bulletin came in by phone, indicating that he was pretty imminent. "Well, get him shaped up over there," said Colonel Adams jauntily, and my paratrooper escort and I shaped up to depart. As we shook hands, I read over the Colonel's shoulder a sign on his wall, "A man wrapped up in himself makes a pretty small package." On the way out, we stopped to look at his portable wooden field desk, standard equipment for a military government. It could have been a prop for *War and Peace*.

On Agency Row, "the Madison Avenue of Camp Kilmer" and the centre of the post-processing life, the eight major agencies that sponsor refugees have their headquarters. A refugee's first contact with his sponsor, of course, is made in Europe, where, before obtaining permission to come to the U.S., he must get health clearance from the American Consulate in Vienna; an okay from a sponsoring agency; and political clearance from the American Consulate. (Surprisingly, a security name check with Washington requires only about forty-eight hours.)

On Agency Row, in a huge, abandoned mess hall assigned to the National Catholic Welfare Conference, several hundred refugees milled about waiting for job interviews, transportation to new jobs, or merely scrounging for scuttlebutt. Rather like an abandoned gym, the place had acidulous green walls and a pervasive smell of dried New Jersey mud. Hugh McLoone, a big, stern-faced but affable Irishman who was in charge of things, explained delightedly that NCWC (which has been responsible for 60% of all the Hungarians) had at first tried to operate in much smaller quarters and were pleased and impressed when the Army assigned them the mess hall. "They got this ready in a day," he said.

In a side room, half a dozen American businessmen—startling here because of their polished and prosperous look, pressed suits, and vitamin-fed complexions—talked with NCWC representatives about the possibility of hiring some skilled Hungarian tool and die makers who had come in by "ocean lift" that week. A little crowd of refugees peered through the open door—some of them swooningly handsome, with prominent bones and clear, inquiring eyes.

In another huge open room at the back of the mess hall, members of the NCWC staff (a paid, regular crew of fifty people, twenty-five of them Hungarian-speaking) sat spread out at small tables interviewing refugees. The forms filled out in English by the interviewers were reasonably standard, covering education, experience, special skills, knowledge of languages. The problem—to the lay mind unassailable—is to match jobs, houses, and people all in a single geographical location acceptable to the refugees.

At a plank table in the corner, I sat down with a personnel man from a Midwestern steel company who was interviewing applicants. His interpreter, Father Varga, had emigrated from Hungary to Indiana in 1950, and travelled recently as Catholic chaplain on one of the Army transports bringing over refugees. Bluff and friendly, a quick organizer who handled people with ease and genuine liking, he charitably agreed to interpret for me, too.

The first Hungarian, a thin man with an unprepossessing face that narrowed towards the chin, identified himself as an electrical engineer who could "do other things, too." He had worked for a power plant at home, probably as a minor supervisor.

"Tell him," said the steel company's man, "that he would have to do general labour until he learns English, but we could try to place him in the power division."

Father Varga translated, and the man, tense, anxious, and squinting into the sun, countered with the information (which I heard again and again) that he could handle blueprints.

"What would he expect?" asked the steel man kindly. And then, "Tell him his salary would

(Continued on page 214)

Summer lightning

Continued from page 168

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At Saks Fifth Avenue. At right, white cotton organdie pinafore trimmed in pink. By Nannette, in a Springmaid Everglaze cotton. Sizes 1 to 3. $4. Franklin Simon.

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DR. BEAUTY

(Continued from page 128)

and its cargo that remain on the skin, and also have a cooling, mildly tonic, stimulating effect. They often contain such pleasant ingredients as eau-de-cologne, rose water, and fruit-juice extracts, besides such humdrum, but helpful items as witch hazel. (For oily skins, a freshener with an astringent, or tightening action is advisable; most cosmetics houses make fresheners in two or three versions for different types of skin.) After this, the skin is ready for its protective film of moisturizer, then for make-up.

There are, of course, many other special preparations for special purposes. Eye creams must be specially formulated for their purpose (softening and lubricating the skin around the eyes), since the skin in that area is thinner than anywhere else on the face, and the closeness to the eye itself must also be considered. Throat creams are designed to tighten and firm the skin of the throat (and probably wouldn't be necessary if that area weren't so often neglected, even by women who take good care of their faces. "Everything you put on your face should go on your neck too," is the excellent advice of one beauty expert). Pore creams, while they can not "shrink the pores," can and do allow the pores to return to their normal size by removing the accumulation of dirt and sebum that may be lodged in them (the pores, so-called, being actually the openings of the sebaceous glands and hair follicles). Acne preparations may be partly cosmetic in effect, part purely medicinal.

Hand lotions have benefited dramatically from new research, new discoveries. Now, besides a base of lanolin to soften and lubricate, they may contain allantoin (a marvellous healing ingredient); humectants to retain moisture; even, in some cases, hormones, with their moisture-retaining, plumping effect. And almost all now contain silicones, the extraordinary mineral substances (also used in glass-making) that form an invisible, water-repellent "glove" over the hand. Silicones aren't used in preparations for the face because they might be too "occlusive"—might tend too much to seal off the skin openings. But on the hands, which are washed far oftener, this isn't a factor.

Like cosmetics for the skin, cosmetics for the hair have moved steadily forward along two fronts: improving the health of the hair, and improving its appearance. To start head first—hair is healthier than it's ever been. One reason: it's no longer abused by applications of intense heat. The old hot permanent waves (in which the hair was often almost incinerated by temperatures of up to 250 degrees), the use of curling irons, and the practice of singeing split ends (it's much better to cut them), have all been virtually abandoned.

Reason two: hair is cleaner. It's worn shorter, thus is easier to keep clean—and it is, quite simply, washed more. (Between 1935 and 1955, sales of shampoos in this country increased three thousand per cent.) Then, tremendous improvements have been effected in the shampoos themselves. The hard water prevailing in the U.S. has been conquered by detergents—and any harsh effects of the detergents themselves counteracted by the addition of lanolin, fatty esters, and other softeners. (Cosmetics companies, and other companies that make shampoos, use black-bristled hairbrushes on samples of hair that have been washed with a new shampoo, to make sure no whitish "curd" or alkaline deposit is left.)

About the appearance of hair—the obvious news here is the almost incredible progress made in hair-colouring techniques in the last two or three years. Now, hair can be dyed within three shades of its original colour so that it absolutely defies detection—and so that the condition of the hair itself is unimpaired. (Some rinses actually improve the tensile strength of hair.) And there's little or no investment in time required: at a salon, a temporary colour rinse takes less than five minutes; a permanent hair-colouring, lasting until the hair grows out, may take as little as twenty minutes. New plastic sprays and waving lotions, which trap moisture in the hair shaft, have somewhat the same beneficial effect on the hair as moisturizers do on the face.

If you want to find out what kind of skin you have, what se-

(Continued on page 221)



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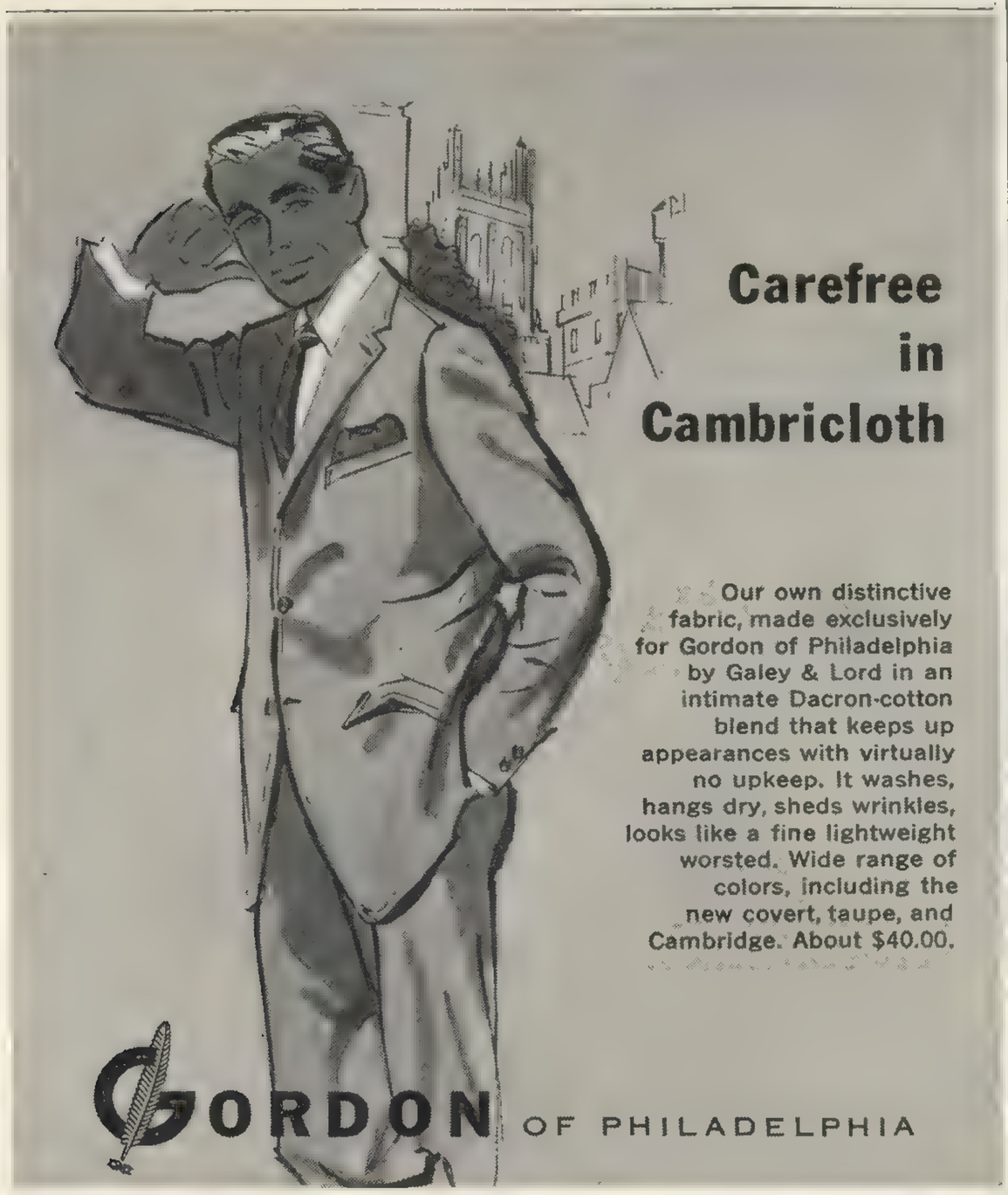


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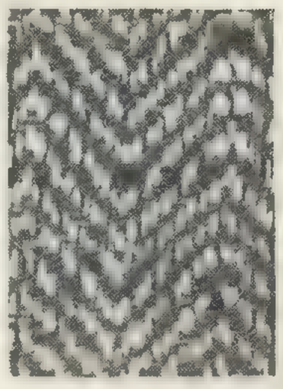
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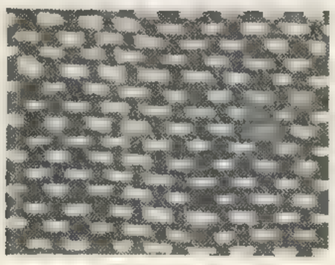
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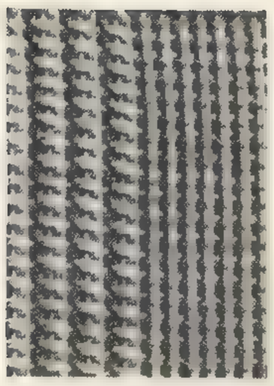
Right: For days out, dinner in: blazer of navy-blue cashmere, brass-buttoned; $85. Natural cashmere polo shirt inside, $35. Both by Bernhard Altmann, at Mark Cross.







Above: Brown-and-beige Italian silk tweed jacket by Baker; $100, at DePinna. Sunglasses by May, from Purdy. All four cars: a Plymouth Belvedere convertible.



Right: Shirt-weight Scotch wool (by D & J Anderson), Glen-plaided in grey, white, red. About $55, at Frank Brothers. All jackets, Neiman-Marcus; also at I. Magnin.





LONG NIGHT'S JOURNEY

(Continued from page 206)

be about $2.40 an hour."

He decided to think it over.

Out of about twenty interviews earlier that day, I learned, seven men had been hired. A close group of boys approached shyly to say that they had heard about some of their friends going to Indiana, and they would like to go, too. (One wore a deep blue tie painted with a peacock in full fan.)

Absent-mindedly, I took a cigarette out of my purse, and a handsome blond, broad-browed, with discreet sideburns, stepped up quickly to light it. Tall and arresting in his good tweed jacket, he caught everyone's attention, and Father Varga asked if he had come to be interviewed. He hadn't, but volunteered that he was a plumber. Laughing, we all agreed he was bound to prosper.

In slow succession, we had an "iron-turner"—a term none of us could adequately place; an engaged couple, the girl newly aware of the charms of lilac lipstick, the man a quiet, tidy barber; and a machinist. Heavy and powerful, the machinist seemed bewildered as the interpreted questions and answers zigzagged rapidly across the table. Suddenly feeling my own tense exhaustion, I realized that all of us, the steel man, the applicants, and I were all straining hard to establish contact. A woman burst in, talking a fast, hard mixture of English and Hungarian. (My paratrooper friend explained in whispers that she had sung in a Camp amateur show the night before and rounded on the audience for their coldness. The audience, in turn, claimed she was a witch.) For some reason she wanted desperately to settle in Buffalo, with a hospital job as a babies' nurse. "That's half of my life," she cried. Her husband stood by, patient and confused, while she was assured that there were many factories and hospitals in Buffalo.

"There's a gipsy," exclaimed Father Varga, waving cordially to a short, swarthy man with a flashy grin and a rich black moustache. "The only one in the lot who can't read and write."

"What will they do about him?" I asked.

"Oh, don't worry," he assured me. "He has relatives in New York, and he plays the violin."

When the interviewing slacked off, we went together into the room where people already assigned to jobs and housing were waiting for bus transportation to planes and trains. A grey-haired man of about fifty, well over six feet tall, and dressed in polished black boots and riding breeches (the costume of Hungarian light opera), stood beside his wife and two daughters. The woman had a gentle, pretty face, and the girls, aged eleven and thirteen, might have been painted by Sargent or Mary Cassatt. Educated in law, the man had never actually practised since he was also a large landowner whose estates required most of his time. After the Russians took his land, he drove a truck for the Red Cross. They were leaving that afternoon for Elyria, Ohio, where friends would take them in until he could find a labourer's job and learn English. I admired his long, belted leather coat and then had some difficulty escaping as he was quite ready to sell it.

I noticed, sitting by himself, a slender man with fine, fair skin and a neat, glistening chestnut moustache; he wore an immaculate jacket of buff corduroy and was looking at a small Skira book on Van Gogh. Pointing him out to Father Varga, I was startled to see him smile directly at us as he got up to come over. His English, although very slow and strangely inflected, was good enough so that we could talk easily. A member of the old Hungarian cavalry before the war, he was also a theatrical designer and a painter of sufficient distinction to have had several one-man shows in Budapest.

As we sat on the rough pine bench, the rest of the mess hall, the milling, waiting people close around us blacked out in my mind while I listened to the story of his escape from Hungary. With a group of fourteen people, he left on November 28. At six in the evening, they scouted the border but turned back because the AVO (or secret police) had guards prowling about. At half past eleven, they set out and walked silently along the muddy shore of a lake through tall wet grass.

"Cloudy was the sky, and foggy the surface of the lake," he said. "We went around a T-34 tank and eight or nine Russian soldiers. A little later they shot red rockets in the sky. Then there were two white rockets showing the Austrian soldiers. When we reached them, they said, 'O.K. Sit down,' and we knew we were in the free country of Austria."

We parted almost reluctantly, and I went to find Hugh McLoone. He loomed large in his office, a crowded square, about ten feet from wall to wall, with two desks, several assistants, and two or three clamourous telephones. Working in shirt sleeves, with the look of a man concentrating to keep his head, and keeping it, he disposed of a long distance phone call from a man in the far west who had offered to resettle twenty-five families. When they failed to arrive exactly on schedule the man began to feel that perhaps the refugees were not adequately appreciative.

"They're subject to rumours," McLoone said. "That's all they've been living on. Sometimes they get the idea they're going to California and it turns out to be Wyoming. Then somebody tells them Wyoming is no good, and they don't want to go."

Bone-tired and quashy with sentiment for all things American, I scrubbed some dust off my face with a powder puff, and set out with Major Lane to meet Brigadier-General Sidney Wooten, Camp Kilmer's commanding officer, the recipient, at various times of the D.S.C., the Legion of Merit, and the Silver Star.

Flanked by flags (like in the movies), he sat behind the best polished desk in Camp, a lean West Pointer, gently bronzed and well-groomed as a rifle barrel. Like Colonel Adams, he had been assigned to the Camp Kilmer "crash-program" on November 13. Also like Adams, he had had experience in running DP camps abroad, and I asked how that differed from his present job. (*Note:* Barring changes in U.S. policy, Camp Kilmer is expected to close by July 1.)

"In the first place," he explained, "the DP's overseas run the camps themselves, and in the second place, there's nobody looking over your shoulder."

"Like me, you mean?" I asked hollowly.

"You and 130,000 just like you, from people taking their children to the zoo to would-be pimps, panderers, and curiosity-seekers."

"Were any rules established for you in advance? How did you proceed?"

"On November 13, I didn't even know how the Refugee Act worked," he said calmly. "Now," and he pulled out of a drawer several large, shiny, loose-leaf notebooks, "it's all in here. We've got a precedent for this sort of thing."

All day long I had heard quick, assured references to data disgorged by an IBM machine that was the special baby of The President's Committee, and I asked just what it did.

With the smile of a man who has finally been pushed too far, General Wooten said, "You take a job and housing offer, put it in here. Take a refugee fact card, and put it in there. Then you put 'em all in another machine that ruffles 'em up and brings out the ones that match. What we need is a machine you can drop a refugee in, then pull out an air-mail post card and mail it. At the other end, you drop the same post card in another machine, and take out a refugee."

That, I felt, would be a many-splendoured machine.

On the whole, however, I liked thinking about a sign posted in one of the NCWC offices: "PILGRIMS WERE EUROPEANS WHO WOULD NEVER HAVE BECOME AMERICANS IF THE INDIANS HAD HAD STRICTER IMMIGRATION LAWS."

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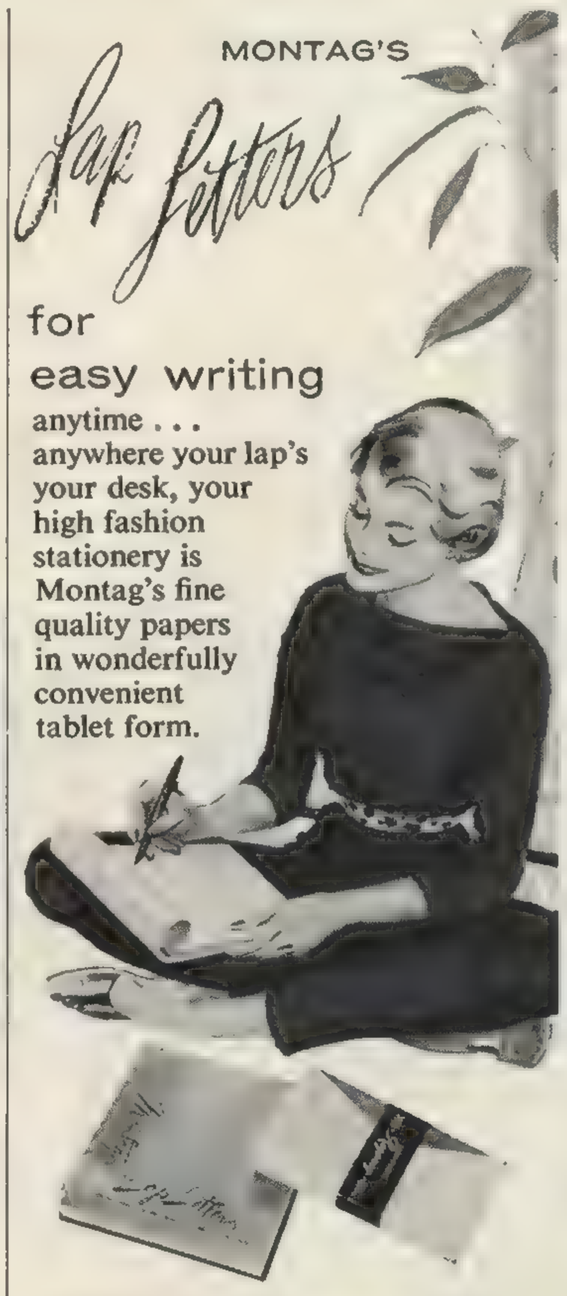
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How to eat for beauty

If you're a woman somewhere between the ages of 25 and 65, and your nutritional needs are average (more about this in a minute), these are the recommended daily dietary allowances for you, according to the Food and Nutrition Board of the National Research Council, whose recommendations form a conservative basis for diet.

A units	*B_1 mg.*	*B_2 mg.*	*C mg.*	*Calcium mg.*	*Phosphorus mg.*	*Iron grams*	*Protein grams*
5000	1.2	1.4	70	800	?	12	55

For the woman who wants to find out where she may stand, nutritionally, we suggest some comparative reading, using the recommendations above, and comparing her day's menu against the values on the charts* on the following pages. She may spot some shortages immediately. (For instance, on the basis of the charts, we computed the daily protein intake of a number of women in our midst, and found many of them astonishingly short in this essential department.) Then, if she's had a complete physical checkup, and her doctor's report is clear—the next step is to experiment with food for beauty.

What beauty flaws are caused by what specific nutritional shortages? This is, quite frankly, slippery ground—although it's recognized that *individual needs vary*, and that in the subtle interaction of vitamins and other food substances, there are still many unknowns.

But: it can be stated flatly that inadequate protein causes certain fatigue and may account for too-early loss of youth. In any case, it would seem that the smart thing to do would be to match—at least—the recommended daily quota.

Inadequate Vitamin A is considered, in many conservative quarters (the United States Department of Agriculture, for one), to cause certain skin problems and lacklustre hair. Other quarters raise the ante, saying that *roughness* of skin, "goose pimples," pore enlargement, ridged and peeling fingernails, may be corrected by increased intake of Vitamin A (provided, of course, that the diet is balanced in all other respects as well). In any case, it would seem that the smart thing to do is to cover an overdraft before it occurs. Again: see the guide . . . and notice that three-quarters of a cupful of escarole can supply heroic amounts of Vitamin A.

As for the Vitamin B group: Vitamin B_1 has strong bearing on the steadiness of nerves and on morale. B_2 is thought by some to be one specific for chronically unclear eyes and for certain conditions in which the tiny blood vessels crowd and discolour the surface of the skin. But the B's are, quite literally, very complex. Tablets of one or another should not be popped into the mouth without a doctor's say-so. What seems safe, and wise, is to eat the B's daily and to see that the B intake covers the complete B ground. C is the vitamin that may help to erase bruises. . . . Iron, in company with adequate protein and Vitamin C, helps the blood cells get their oxygen supply. . . . And there's more. The plan here is meant only as a *beginning* for a beauty plan from which you may *see* beauty improvement—and feel it—in a matter of weeks.

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TABLE OF FOOD ANALYSIS

In the following table, amounts of vitamin B_1 (thiamin), vitamin B_2 (riboflavin), vitamin C (ascorbic acid), calcium, phosphorus, and iron are given in milligrams (mg.). Vitamin A is in International, or United States Pharmacopeia, units.

With the exception of milk, average servings of food are given; weights and measures are of edible portions only. In case of cereals and legumes, raw weights are given with approximate cooked measure. Figures are for pasteurized milk and sulphur-dried fruits. Unless specified, vitamin and mineral contents are for uncooked foods, and allowances must be made for losses during cooking.

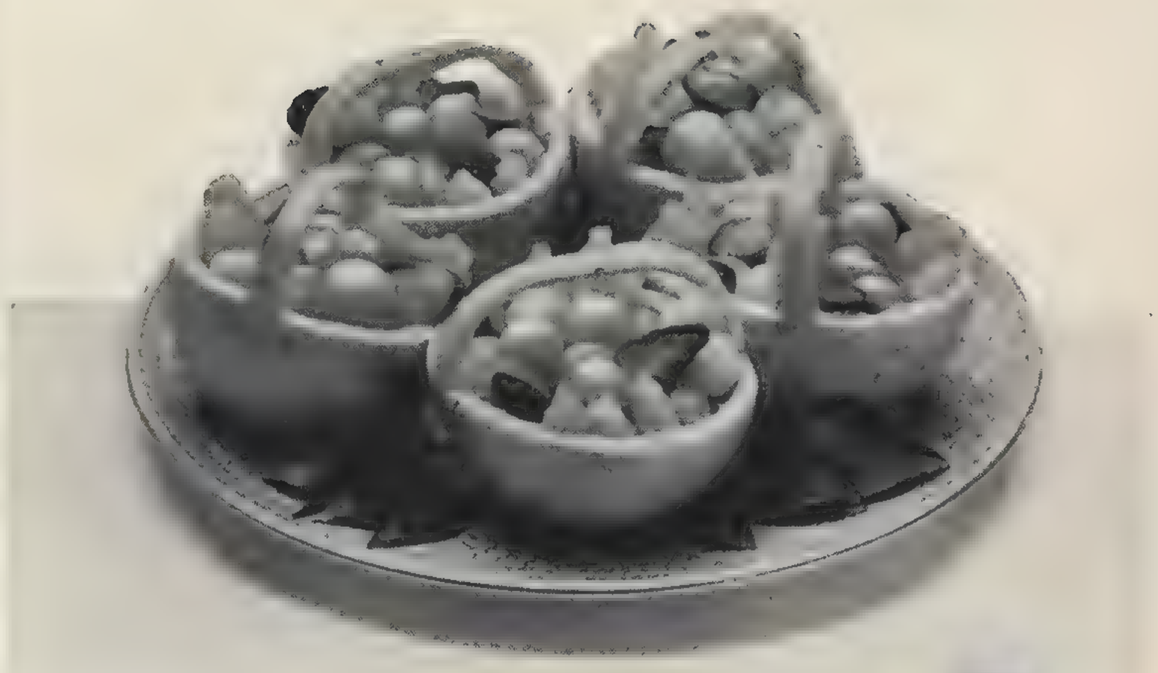
Abbreviations Used in Table

* *probably rich source*
— *amount insignificant*
.. *no data available*
av. *average*
c. *standard measuring cup*
oz. *ounce*
in. *inch*
lg. *large*
med. *medium*
ser. *serving*
sl. *slice*
sq. *square*
sm. *small*
st. *stalk*
T. *tablespoonful*
t. *teaspoonful*

Food	Measure	Vitamins A units	Vitamins B_1 mg.	Vitamins B_2 mg.	Vitamins C mg.	Calcium mg.	Phosphorus mg.	Iron mg.	Protein grams	Calories
almonds	10 med.	0	.015	.010	1	25	45	0.3	2	65
apple	1 sm.	90	.036	.050	6	7	12	0.3	0	64
applesauce, sweetened	½ c.	60	.025	.075	5	10	18	0.4	0	150
apricots, dried	8 halves	6,850	.048	.250	0	16	30	0.8	1	102
apricots, fresh	6 halves	7,500	.033	.100	4	13	24	0.6	1	70
artichoke, Jerusalem	1 med.	200	.075	.015	10	20	47	0.4	1	32
asparagus, bleached	8 st.	0	.150	.065	12	21	40	1	2	20
asparagus, green	8 st.	1,100	.360	.065	20	21	40	1	2	20
avocado	½ med.	500	.120	.137	9	44	42	0.8	2	263
bacon, crisp	1½ sl.	0	.027	.007	0	0	3	0.1	2	53
banana	1 med.	300	.045	.087	10	8	28	0.6	1	85
barley, pearl	½ c. raw	0	.165	0	0	20	181	0.2	4	330
barley, whole	½ c. raw	—	2.200	..	0	51	400	4.7	4	310
beans, kidney, cooked	½ c.	300	.216	.210	0	46	152	0.6	6	88
beans, Lima, dry, cooked	½ c.	0	.300	.250	0	72	386	2.9	8	129
beans, Lima, green, cooked	½ c.	900	.225	.250	42	21	130	0.9	7	116
beans, navy, baked	½ c.	20	.150	.015	0	52	155	3.8	6	115
beans, string, green, cooked	¾ c.	950	.060	.100	8	55	50	1.1	2	43
beef broth	1 c.	0	..	..	0	0	..	..	4	30
beef, fat	4 oz. or 1 sl.	40	.135	.200	0	12	204	3	19	242
beef, lean	4 oz. or 1 sl.	60	.140	.262	0	18	214	3.4	22	190
beet greens, cooked	½ c.	22,000	.100	.500	50	94	40	3.2	2	23
beets	½ c.	50	.041	.037	8	28	42	2.8	2	40
blackberries	¾ c.	300	.025	.030	3	32	32	0.9	0	52
blueberries	¾ c.	35	.045	.031	11	25	20	0.9	0	50
bologna	10 sl. sm.	0	.255	.200	0	40	102	4.2	8	109
brains, beef	4 oz.	54	.168	.360	18	16	340	5.3	11	127
bran, wheat flakes	1 c.	25	.240	.080	0	30	305	1.9	1	70
bread, rye	1 sl.	—	.066	..	0	12	74	0.6	3	76
bread, white, milk	1 sl.	10	.015	.020	0	14	32	0.2	3	72
bread, white, roll	1 lg.	12	.024	.025	0	12	40	0.2	4	100
bread, whole-wheat, 100%	1 sl.	10	.180	.100	0	22	102	1.1	3	75
broccoli, flower	¾ c.	6,000	.120	.350	65	64	105	1.3	2	35
broccoli, leaf	¾ c.	30,000	.120	.687	90	262	67	2.3	3	35
broccoli, stem	¾ c.	2,000	..	.187	..	83	35	1.1	2	35
Brussels sprouts	¾ c.	400	.180	.090	130	27	121	2.1	4	55
buckwheat, whole	5 T.	..	.660	..	0	24	306	2.6	12	240
butter ¶	2 t., 1 sq.	225	.012	0	0	1	1	0	0	77
buttermilk	1 qt.	400	.300	1.850	0	1,200	960	—	30	400
cabbage, inside leaves	1 c. raw	0	.078	.075	50	46	34	0.2	2	28
cabbage, Chinese	1 c. raw	5,000	.036	.462	50	400	72	2.5	2	30
cabbage, green	1 c. raw	160	.090	.150	50	429	72	2.8	2	28
cake, chocolate	1 sl.	160	.015	.030	0	21	48	0.4	3	200
cake, devil's food	1 sl.	150	.019	.037	0	11	101	2.9	3	177
cake, sponge	1 sl.	160	.036	.006	0	18	55	0.8	2	72
candy, chocolate	1 piece	—	0	0	0	0	0	0	—	45
candy, chocolate nut	1 bar	—	..	..	0	0	—	0	5	219
candy, gumdrop	1 lg.	0	0	0	0	0	0	0	1	36
candy, marshmallow	1 av.	0	0	0	0	0	0	0	—	20
candy, milk chocolate	1 bar	—	0	0	0	10	—	0	4	282
candy, mint	1 piece	—	0	0	0	0	0	0	0	20
candy, peanut brittle	2 x 3 x ¼ in.	0	.045	.030	0	5	26	0.4	3	115
cantaloupe (see melon)										
carrots	½ c. diced	4,500	.070	.075	5	45	41	0.6	1	30
cashew nuts	20 nuts	0	*	.076	0	16	160	..	6	202
cauliflower	¾ c.	10	.085	.090	75	122	60	0.9	2	25
celery, bleached	4 st.	20	.030	.015	5	78	46	0.5	1	19
celery, green	4 st.	640	.030	.045	7	98	46	0.8	1	19
celery root	½ c.	..	..	..	2	47	71	0.8	3	38
cereal, whole-wheat, cooked	⅔ c.	7	.140	.030	0	10	98	1.4	3	100
chard, leaves, cooked	½ c.	15,000	.450	.165	37	150	50	3.1	2	25
cheese, American	2 x 1 x 1 in.	1,000	.018	.200	0	380	274	0.4	12	160
cheese, Cheddar	2 T.	500	.045	.650	0	254	181	0.1	7	100

¶ Summer butter may supply 5 to 10 units of vitamin D per square.

Continued on page 218

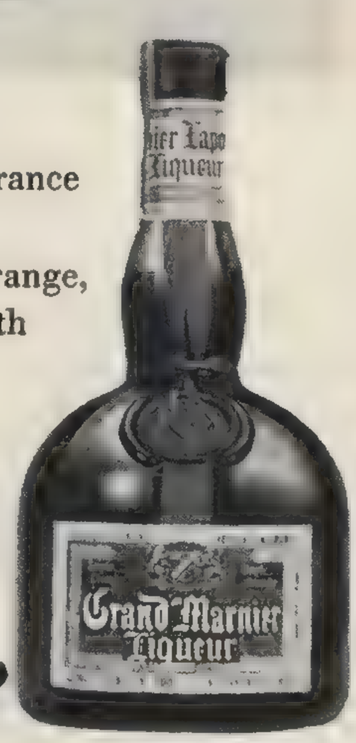


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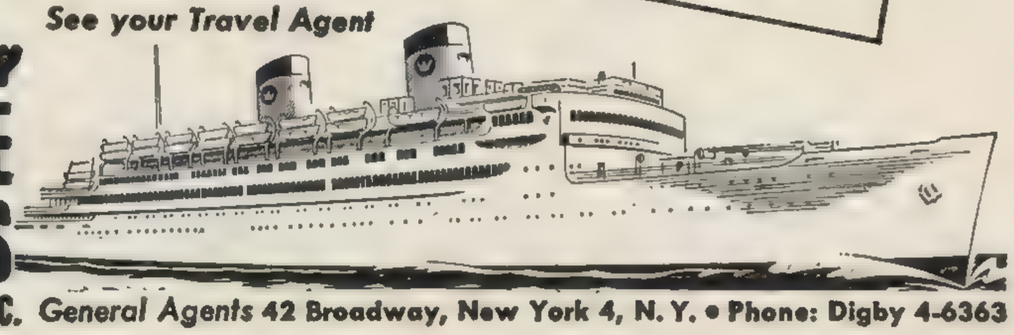
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Continued from page 217

Food	Measure	Vitamins A units	Vitamins B_1 mg.	Vitamins B_2 mg.	Vitamins C mg.	Calcium mg.	Phosphorus mg.	Iron mg.	Protein grams	Calories
cheese, cottage	½ c.	180	.018	.250	0	240	263	—	20	100
cheese, cream	1 T.	3,500	.010	.112	0	127	104	—	2	75
cheese, Swiss	1 sl.	660	.	.150	0	330	281	0.4	10	135
cherries, stoned	12 lg.	259	.051	—	12	19	30	0.4	1	90
chestnuts, fresh	6 nuts	0	.048	..	0	7	19	0.8	—	37
chicken	4 oz.	0	.140	.180	0	14	232	3.1	18	125
chocolate malted milk	13 oz.	2,260	.333	.532	0	390	306	1.1	11	514
chocolate milk shake	13 oz.	1,240	.168	.432	0	390	300	0.9	10	472
chocolate pudding ¶	½ c.	592	.015	.150	0	149	164	—	5	272
chocolate, sweetened	1 oz.	0	.025	..	0	27	130	0.7	—	170
clams	6, or ¾ c.	20	.021	.015	15	95	93	4.2	14	100
Coca-cola	7 oz.	0	0	0	0	0	0	0	0	135
cocoa †	1 c.	300	.030	.150	0	186	62	0.4	5	135
coconut, dried	3 T.	..	.015	.025	0	12	31	0.4	1	130
cod-liver oil, U.S.P.‡	1 T.	10,000	0	0	0	0	0	0	0	100
cod fish	4 oz.	10	.150	.192	0	12	120	0.6	16	70
coffee, liquid	1 c.	0	0	0	0	0	0	0	0	0
collards, cooked	½ c.	6,300	.130	*	70	207	75	3.4	3	41
cookie, molasses	1 lg.	—	—	..	0	39	25	1.5	2	100
corn, canned, yellow	½ c.	900	.130	.120	4	6	103	0.4	4	120
corn, on cob, yellow	1 med.	860	.209	.055	8	8	103	0.4	3	90
corn oil	1 T.	0	0	0	0	0	0	0	0	100
corned beef	4 oz.	..	..	*	0	13	119	6.8	16	196
cornflakes	¾ c.	0	.020	.020	0	10	38	0.1	2	100
cornmeal, white	½ c.	0	.110	.082	0	16	152	0.5	3	270
cornmeal, yellow	½ c.	500	.110	.100	0	16	152	0.9	3	272
cottonseed oil	1 T.	0	0	0	0	0	0	0	0	100
crab	⅔ c.	..	.135	.420	12	17	181	0.1	16	80
crackers, graham	2	0	.048	..	0	4	20	0.2	2	84
crackers, soda	2 lg.	0	0	0	0	2	10	0	1	53
cranberries, sauce	¾ c.	30	0	0	6	13	11	0.4	—	300
cream, table, 20%	4 T.	510	.030	.090	0	45	40	—	2	105
cream, whipping, 40%	4 T.	1,020	.030	.090	0	38	36	—	1	240
cream soup, spinach §	¾ c.	4,800	.087	.150	2	157	144	3.5	5	150
cream soup, tomato §	¾ c.	1,100	.096	.150	3	130	140	0.6	4	141
cucumbers	1 med.	35	.060	.054	12	10	21	0.3	1	15

¶ 100 grams milk, ¼ egg.
† 100 grams milk.
‡ Supplies 1,700 units of vitamin D.
§ ½ c. milk, whole, 3 T. vegetable.

Food	Measure	Vitamins A units	Vitamins B_1 mg.	Vitamins B_2 mg.	Vitamins C mg.	Calcium mg.	Phosphorus mg.	Iron mg.	Protein grams	Calories
custard ¶	½ c.	918	.048	.225	0	134	175	0.7	7	126
dandelion greens, cooked	½ c.	20,000	.190	.270	100	84	35	6	3	45
dates, dried, stoned	15 med.	155	.060	.054	0	70	56	3.5	2	347
doughnuts	2	190	.018	.087	0	21	55	1.6	7	481
duck	4 oz.	..	.360	..	0	10	200	2.3	21	159
egg, whole	1 av.	600	.065	.150	0	32	112	1.5	6	75
egg white	1 white	0	.005	.050	0	4	5	0	3	12
egg yolk	1 yolk	600	.060	.100	0	28	107	1.5	3	58
eggplant	½ c.	70	.042	.036	10	11	31	0.5	1	15
endive	10 st.	15,000	.058	.072	20	104	39	1.2	1	8
escarol (chicory)	¾ c.	23,000	.075	.250	7	29	27	1.5	1	20
farina, raw, refined	3 T.	0	.010	0	0	5	25	0.1	2	72
figs, dried	2 sm.	15	.015	.032	0	54	38	0.7	1	103
figs, fresh	2 lg.	50	.037	.030	1	26	18	0.4	1	42
fish (average)	4 oz.	16	.148	.220	0	12	128	1.6	21	140
flour, buckwheat	1 c.	0	.300	..	0	11	193	1.3	6	387
flour, rye	1 c.	0	.171	.072	0	18	289	1.4	9	388
flour, soybean	1 c.	..	.650	.370	0	200	450	7.4	37	379
flour, wheat, fortified †	1 c.	0	.450	.220	0	270	90	3.3	10	354
flour, wheat, refined	1 c.	0	.070	.054	0	20	90	1	10	354
flour, wheat, whole-grain	1 c.	42	.450	.160	0	45	423	5	12	361
frankfurters	2 links	0	*	..	0	7	117	1.6	14	244
gelatin, dried	1 T.	0	0	0	0	0	17	..	8	34
gingerale	7 oz.	0	0	0	0	0	0	0	0	90
goose	4 oz.	..	.150	..	0	10	175	2.4	22	153
gooseberries	¾ c.	150	.150	..	25	40	50	0.4	1	37
grapefruit, fresh	½ med.	20	.070	.060	45	21	20	0.2	0	36
grapefruit juice, fresh	1 c., or 8 oz.	50	.075	.144	108	42	40	0.4	1	72
grapefruit juice, canned	1 c., or 8 oz.	50	.065	.144	72	42	40	0.4	1	100
grape juice, canned	½ c.	0	.020	.020	0	11	10	0.3	0	60
grapes	1 sm. bunch	25	.030	.024	3	19	35	0.7	1	80
guavas	1	200	.156	.105	125	15	16	3	1	56
haddock	4 oz.	7	.120	.198	0	18	197	0.5	17	72
halibut	4 oz.	0	.120	.222	0	20	200	1	19	121
ham	4 oz.	0	.800	.225	0	13	54	5.7	20	248
heart, beef	4 oz.	..	.660	.900	4	12	129	3.7	17	96
herring	4 oz.	200	.120	.330	0	23	246	0.6	19	394
hominy, white	½ c.	0	.054	0	0	12	112	0	0	355

¶ ½ c. milk, whole, ½ egg.
† Fortified flour means that iron, thiamin, and niacin have been added to refined flour.

NEW! ...really different!



Dr Scholl's Archlift Sandals

with Built-in Comfort!

Enjoy the 'barefoot freedom' of a sandal, yet more restful support than the finest shoe could give! The exclusive built-up arch and cupped heel cradle your every step . . . make walking a real pleasure . . . prevent that 'letdown' feeling of ordinary sandals. Ideal casual footwear for **home, street** or **recreation.** Finest quality saddle leather, nylon stitching.

$9.95 pr.



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Removes unsightly calluses and corns
Whisks away rough skin on heels, toes, elbows and knees
Eliminates rough dead skin tissue —leaves skin soft and smooth

Pyramid Stone is packaged in its natural state . . . cut to shape at the mine. It lasts and lasts and unlike ordinary pumice, retains its fine abrasive quality indefinitely.

Only $1.25



For smooth heels



Available at better cosmetic counters

Food	Measure	Vitamins				Calcium mg.	Phosphorus mg.	Iron mg.	Protein grams	Calories
		A units	B_1 mg.	B_2 mg.	C mg.					
honey	1 T.	0	0	0	1	0	6	0.1	0	101
huckleberries	½ c.	100	.045	.021	8	25	20	0.2	1	60
ice cream, commercial	½ c.	170	.036	.150	0	202	74	0.6	2	206
jams	4 t.	0	0	—	0	—	—	—	0	176
jellies	4 t.	0	0	—	0	—	—	—	0	156
jello ¶	½ c.	0	0	0	0	0	0	0	2	112
kale, cooked	½ c.	20,000	.189	.570	96	195	67	2.5	4	45
ketchup, tomato	1 T.	—	..	..	—	3	3	0.2	—	21
kidney, beef	4 oz.	1,100	.300	2.520	10	9	182	4.2	15	157
kohlrabi	½ c.	..	.030	.120	50	195	60	0.7	2	32
lamb chop	2 chops	0	.300	.330	0	21	180	3.3	20	359
lamb, roast	4 oz.	0	.225	.320	0	21	180	1.7	22	225
lamb's-quarters (greens)	½ c.	19,000	.180	.600	82	180	70	2.6	4	55
lard	2 T.	2	.051	.009	0	0	0	0	0	270
leeks	½ c.	20	.150	..	24	58	56	0.6	2	40
lemon juice	4 T.	0	.024	.002	25	11	6	0.3	0	20
lentils, cooked	½ c.	200	.378	.390	0	20	77	1.7	9	115
lettuce, green	10 leaves	2,000	.075	.150	7	49	28	1.5	1	10
lettuce, white	¼ head	125	.051	.002	5	17	40	0.5	1	19
lime juice	¼ c.	65	..	..	18	28	17	—	0	20
liver, beef	4 oz. or 1 sl.	9,000	.300	2.500	30	11	368	9.2	20	140
liver, calf	4 oz. or 1 sl.	7,000	.250	2.250	25	8	420	9.4	23	148
liver, chicken	4 oz. or ½ c.	8,000	.210	..	25	..	..	..	20	130
liver, lamb	4 oz. or 1 sl.	9,000	.300	2.500	20	8	400	7.9	20	120
liver, pork	4 oz. or 1 sl.	6,000	.450	2.500	12	10	370	8.1	20	150
lobster, canned	½ c.	..	.150	.156	5	18	188	0.9	16	84
loganberries, canned	1 c.	..	.033	..	35	35	24	1.3	1	64
macaroni, white, cooked	¾ c.	0	.005	0	0	24	119	0.1	3	130
macaroni, whole-wheat	¾ c.	0	.410	.160	0	45	423	5.1	4	130
malted milk, dry	2 T.	2,040	.330	.200	0	..	..	..	2	82
mandarin (orange)	2 sm.	150	.080	.150	46	45	21	0.5	0	61
margarine	1 oz.	..	0	0	0	—	3	0.1	—	261
marmalade, orange	1 T.	..	0	..	0	8	3	0.1	—	85
mayonnaise	1 T.	—	..	.007	0	2	—	—	—	100
melon, cantaloupe	½ sm.	900	.090	.100	50	32	30	0.5	1	44
melon, honey dew	¼ med.	100	..	..	90	..	..	..	0	35
melon, watermelon	1 med. ser.	450	.180	.084	22	33	9	0.6	0	90
milk, condensed	½ c.	680	.096	.420	0	300	235	0.3	9	326
milk, dried, skim	10 T., or ½ c. rounded	0	.340	1.960	0	1,220	850	0.5	35	350

¶ Made with water.

Food	Measure	Vitamins				Calcium mg.	Phosphorus mg.	Iron mg.	Protein grams	Calories
		A units	B_1 mg.	B_2 mg.	C mg.					
milk, evaporated	½ c.	680	.056	.390	0	250	200	0.5	8	150
milk, fresh, dry feed	1 qt.	800	.240	1.500	2	1,100	930	1.6	33	660
milk, fresh, green feed	1 qt.	3,500	.600	2.100	12	1,220	960	2.8	33	660
milk, fresh, skim	1 qt.	30	.300	1.925	11	1,220	960	0.4	34	370
milk, fresh, whole, average	1 qt.	2,920	.300	1.900	10	1,200	930	2.2	33	660
milk, goat	1 qt.	1,630	.547	.950	12	1,152	960	2	32	672
molasses, blackstrap	1 T.	0	.490	.580	0	259	35	4.6	1	52
molasses, blackstrap, fortified ¶	1 T.	0	1.049	.580	0	259	35	9.6	1	52
molasses, dark, unrefined	1 T.	0	0	0	0	40	8	1.4	—	57
molasses, light (corn syrup)	1 T.	0	0	0	0	2	1	0	0	59
muffin, bran	1 lg.	20	.150	.040	0	26	24	0.4	1	120
muffin, wheat-germ †	1 lg.	25	.450	.062	0	26	24	0.6	1	120
mushrooms	¾ c.	0	.160	.070	2	14	98	0.7	4	36
mustard greens, cooked	½ c.	11,000	.138	.450	125	291	84	9.1	2	25
mutton, leg	4 oz.	0	.360	.330	0	10	270	3	20	191
oatmeal, cooked	½ c.	0	.190	.075	0	4	79	1.4	4	80
okra	½ c.	440	.126	..	17	72	62	2.1	2	24
olives, green	5	50	0	0	0	40	4	0.6	—	35
olive oil	1 T.	0	0	0	0	0	0	0	0	135
onions, dry	2 sm.	0	.042	.125	2	41	47	0.3	1	45
onions, fresh	4 med.	60	.042	.125	7	41	47	0.4	1	42
orange	1 med.	190	.090	.075	50	44	18	0.4	—	50
orange juice, canned	1 c. or 8 oz.	460	.225	.230	80	90	45	0.9	1	110
orange, fresh	1 c. or 8 oz.	460	.200	.230	120	90	45	0.9	1	110
oysters	7 med.	250	.225	.540	3	33	156	5.8	6	50
parsley	½ c.	8,000	.057	..	70	23	15	9.6	20	24
parsnips	½ c.	100	.120	..	40	60	76	1.7	2	65
peaches, dried	3 halves	1,000	.020	.050	0	12	19	0.6	1	77
peaches, white, raw	3 halves	100	.025	.065	6	10	19	0.2	1	50
peaches, yellow, canned	2 lg. halves	600	.024	.060	8	10	19	0.3	1	50
peaches, yellow, raw	1 lg.	1,000	.025	.065	9	10	19	0.3	1	50
peanut butter	2 T.	120	.210	.200	0	24	132	0.6	9	203
peanuts	18 nuts	70	.225	.110	0	15	73	0.4	5	110
pears	1 med.	17	.030	.060	4	15	18	0.3	0	60
peas, dried, cooked	½ c.	520	.142	.102	0	17	80	2.8	12	173
peas, fresh, cooked	½ c.	1,500	.300	.250	20	28	127	2	7	100
pecans	10 lg.	90	.100	.075	0	29	112	0.8	3	229

¶ Fortified by adding 30 milligrams of thiamin to a pint of molasses.
† 1 T. per muffin.

Continued on page 220

NUIT DE LONGCHAMP





to be Chic...
to be Gay...
to be Parisian

LUBIN

SINCE 1798

11, RUE ROYALE, PARIS

Continued from page 219

Food	Measure	Vitamins				Calcium mg.	Phosphorus mg.	Iron mg.	Protein grams	Calories
		A units	B_1 mg.	B_2 mg.	C mg.					
peppers, green	1 med.	700	.025	.025	125	12	28	0.4	1	25
peppers, pimiento	2 med.	500	..	..	200	6	26	0.4	1	23
persimmon, Japanese	1 lg.	1,600	..	..	40	22	21	0.2	2	116
pickles, cucumber	4 sm.	0	0	0	0	3	2	0.4	0	26
pie, apple ¶	1 lg. sl.	45	.018	.025	2	8	39	0.2	3	274
pie, apricot ¶	1 lg. sl.	3,700	.018	.050	3	11	45	0.4	3	274
pineapple, canned	2 sl.	25	.075	.025	10	8	26	0.1	0	65
pineapple, fresh	⅔ c.	30	.100	.025	38	8	26	0.2	0	57
pineapple juice, canned	1 c. or 8 oz.	60	.105	.060	25	20	69	0.2	0	129
plums	3 med.	130	.120	.056	5	20	27	0.5	1	80
potatoes, sweet	1 med.	3,600	.155	.150	25	19	45	0.9	3	130
potatoes, white, baked	1 med.	0	.200	.075	20	13	53	1.5	3	92
potatoes, white, raw	1 med.	0	.220	.075	33	13	53	1.5	3	90
potatoes, yam	1 med.	5,000	.180	.360	6	44	50	1.1	2	150
pork chops	4 oz. or 2 chops	0	.540	.312	0	16	180	2.5	14	340
pork chops, lean, cooked	4 oz.	0	.800	.225	0	18	180	5.7	23	240
pork sausage	6 links	0	.445	.300	0	7	116	1.6	10	402
prunes, dried	6 med.	1,500	.075	.325	4	27	57	1.5	2	173
pumpkin	½ c.	2,500	.056	.057	8	23	50	0.9	1	27
rabbit	4 oz.	0	.033	.072	0	20	201	0.6	20	192
radishes	15 lg.	0	.030	.054	25	21	29	0.9	1	22
raisins, seeded	¼ c.	30	.024	.050	0	20	44	0.9	1	105
raspberries, fresh	½ c.	260	.021	..	30	41	38	0.8	1	45
red-palm oil †	1 T.	50,000	0	0	0	0	0	0	0	100
rhubarb	½ c.	650	.024	.024	12	48	18	0.5	1	20
rice, brown, cooked	¾ c.	20	.190	.075	0	22	112	1.6	4	117
rice, polished, cooked	¾ c.	0	0	0	0	3	33	0.2	2	117
rice, puffed	½ c.	0	—	0	0	1	9	0.1	1	55
rutabagas	¾ c.	25	.075	.120	26	74	56	0.7	1	56
salsify (oysterplant)	2 roots	0	..	..	7	60	53	1.2	3	78
sardines, canned	4	200	.090	.370	0	170	195	1	13	103
sauerkraut	¾ c.	20	.008	..	5	45	29	0.3	2	28
salmon, canned ‡	4 oz.	250	.160	.100	0	26	250	1.2	22	203
scallops	4 oz.	..	..	..	3	115	338	3.0	16	81
shredded wheat	1 biscuit	0	.450	.130	0	15	141	1.5	3	108
shrimp	6 med.	25	.090	.065	2	32	78	0.9	8	27
soybeans, dried, cooked	½ c.	10	.525	.300	0	104	300	4	20	108

¶ ⅓ c. fruit in a slice.
† Imported from India and Africa for making soaps and candles.
‡ Supplies 400 units of vitamin D.

Food	Measure	Vitamins				Calcium mg.	Phosphorus mg.	Iron mg.	Protein grams	Calories
		A units	B_1 mg.	B_2 mg.	C mg.					
soybeans, dried, uncooked	½ c.	25	1.312	.750	0	260	750	10.1	51	270
spaghetti, white, cooked	¾ c.	0	.005	0	0	25	26	0.2	3	127
spaghetti, whole-wheat, cooked	¾ c.	0	.410	.160	0	45	423	5.1	4	127
spinach, cooked	½ c.	11,000	.090	.312	30	78	46	2.5	2	25
squash, Hubbard, cooked	½ c.	4,000	.050	.075	3	19	15	0.5	1	46
squash, summer, cooked	½ c.	1,000	.040	.050	3	18	15	0.3	1	15
steak, beef	4 oz.	40	.150	.250	0	12	222	3.4	21	156
strawberries, fresh	½ c.	100	.025	..	50	34	23	0.6	1	30
sugar, brown	1 T.	0	0	0	0	15	2	0.4	0	50
sugar, white, refined	1 T.	0	0	0	0	0	0	0	0	50
syrup, maple	1 T.	0	0	0	0	25	4	0.8	0	64
sweetbreads, beef	4 oz.	..	.330	.510	0	15	595	1.6	14	310
tangerine	2 med.	300	.120	.054	48	42	17	0.2	1	42
tapioca, cooked	½ c.	0	0	.040	0	7	30	0.5	—	118
tea, liquid	1 c.	0	0	0	0	0	0	0	0	0
tomatoes, canned	½ c.	1,000	.075	.050	20	10	29	0.5	1	25
tomatoes, fresh	1 med.	1,500	.110	.050	25	11	29	0.4	1	20
tomato juice, canned	8 oz.	3,700	.195	.125	48	21	33	1	2	43
tongue, beef	4 oz.	..	.285	.264	0	8	200	6	16	226
turnips, cooked	½ c.	0	.062	.062	22	56	47	0.5	1	33
turnips, raw	1 med.	0	.065	.062	30	56	47	0.6	1	33
turnip tops, cooked	½ c.	11,000	.060	.450	130	347	49	3.4	2	28
tuna, canned	¼ c.	20	.030	..	0	10	99	0.5	9	64
turkey	4 oz.	0	.150	.240	0	30	420	4.5	24	153
veal chops	4 oz. or 2 chops	0	.227	.298	0	12	220	2.8	19	209
veal, cutlets	4 oz.	0	.160	.360	0	15	228	3	20	184
veal, leg, cooked	4 oz.	0	.120	.400	0	16	240	3	23	180
walnuts, black	¼ c.	40	.110	..	0	..	..	2	0	222
walnuts, English	¼ c.	30	.130	..	0	22	100	0.5	5	197
watercress	¾ c.	1,250	.030	.090	15	40	11	0.8	0	6
wheatena, cooked	½ c.	7	.290	.030	0	10	77	1.1	2	73
wheat germ	½ c.	400	2.600	.750	0	71	1,050	7.5	24	220
white fish	4 oz.	..	.120	..	0	25	263	0.4	22	150
yeast, brewers', dried	1 heaping T. or 90 tablets	0	4.056	2.175	0	49	945	7.9	20	80

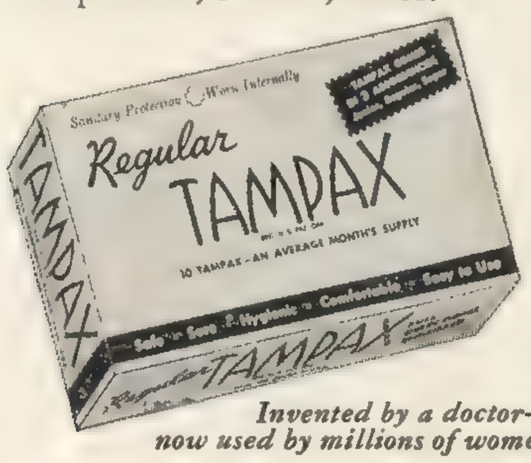


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Celanese

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on page 36 at:

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York, Pa.....Charles H. Bear & Co.

The above stores are currently featuring Go Via Arnel fashions, although not all stores have all merchandise

TRAVEL YARN OF THE SOUTH ATLANTIC

(continued from pages 26-31)

Adam, Meldrum, Anderson Co. ....Buffalo, N.Y.
Leopold Adler .....Savannah, Ga.
Hart-Albin Co. .....Billings, Mont.
Ball Stores, Inc. .....Muncie, Ind.
Burger-Phillips .....Birmingham, Ala.
L. L. Berger, Inc. .....Buffalo, N.Y.
P. A. Bergner & Co. .....Peoria, Ill.
Buffum's .....Long Beach, Calif.
Buttrey's .....Great Falls, Mont.
Cain-Sloan Co. .....Nashville, Tenn.
Capwell's .....Oakland, Calif.
R. E. Cox .....Fort Worth, Texas
Davison, Paxon Co. .....Atlanta, Ga.
Denver Dry Goods .....Denver, Colorado
Filene's .....Boston, Mass.
Flah & Co. .....Albany, N.Y.
Flah & Co. .....Syracuse, N.Y.
C. W. Flower .....Sedalia, Mo.
G. Fox .....Hartford, Conn.
Frost Bros. .....San Antonio, Texas
Furchgott, Inc. .....Jacksonville, Fla.
Gilbert's .....South Bend, Ind.
Goldsmith & Sons .....Memphis, Tenn.
Goldwater's .....Phoenix, Ariz.
Gregg's .....Lima, Ohio
Hager and Bro. .....Lancaster, Pa.
Hahne and Co. .....Newark, N.J.
Hammel Dry Goods .....Mobile, Ala.
Harris Co. .....San Bernardino, Calif.
Hartley's .....Miami, Fla.
Richard Healy .....Worchester, Mass.
Himmelhoch Bros. & Co. .....Detroit, Mich.
Hochschild, Kohn & Co. .....Baltimore, Md.
C. Crawford Hollidge .....Boston, Mass.
J. L. Hudson .....Detroit, Mich.
The Imperial .....Schenectady, N.Y.
Geo. Innes Co., Inc. .....Wichita, Kansas
Mayer Israel .....New Orleans, La.
Iszard's .....Elmira, N.Y.
Dickson Ives .....Orlando, Florida
Lou Johnson .....Tacoma, Wash.
Lou Johnson .....Yakima, Wash.
Kassis Dept. Store .....Casper, Wyo.
Kassis Dept. Store .....Cheyenne, Wyo.
Kassis Dept. Store .....Laramie, Wyo.
Kerrison's .....Charleston, S.C.
La Salle & Koch .....Toledo, Ohio
Lazarus .....Cumberland, Md.
Lazarus .....Roanoke, Va.
Levy's .....Tucson, Ariz.
H. Liebes .....San Francisco, Calif.
Linn & Scruggs Co. .....Decatur, Ill.
Lipman & Wolf .....Portland, Ore.
Chas. Livingston & Sons, Inc...Youngstown, Ohio
Loveman's .....Chattanooga, Tenn.
Loveman's .....Oak Ridge, Tenn.
The Mode, Ltd. .....Boise, Idaho
Henry C. Lytton & Co. .....Chicago, Ill.
Makoff's .....Salt Lake City, Utah
Harry S. Manchester .....Madison, Wisc.
Marcus .....San Jose, Calif.
Marston Co. .....San Diego, Calif.
C. F. Massey .....Rochester, Minn.
Metropolitan Co. .....Dayton, Ohio
Meyer's .....Lexington, Ky.
Meyers Arnold .....Greenville, S.C.
Helen Michel .....East Orange, N.J.
Miller's .....Knoxville, Tenn.
Miller & Paine .....Lincoln, Neb.
Miller & Rhoads .....Richmond, Va.
Montaldo's .....Charlotte, N.C.
Montaldo's .....Winston Salem, N.C.
Montaldo's .....Greensboro, N.C.
M. M. Morris .....Olympia, Wash.
Myer's .....Springfield, Ill.
Nebraska Clothing .....Omaha, Neb.
Norman's .....West Palm Beach, Fla.
The Outlet Co. .....Providence, R.I.
Palace Clothing Co. .....Topeka, Kan.
J. E. Palmer Co. .....Portland, Maine
Polan's .....Charleston, West Va.
A. Polsky .....Akron, Ohio
C. Gordon Price .....Jefferson City, Mo.
Rich's .....Atlanta, Ga.
Rodder's .....Fresno, Calif.
Rothchild's .....Oklahoma City, Okla.
Mary Sachs .....Harrisburg, Pa.
Schunemann's, Inc. .....St. Paul, Minn.
Ed Schuster & Co., Inc. .....Milwaukee, Wisc.
Scruggs-Vandervoort-Barney, Inc...St. Louis, Mo.
Seaman's .....Battle Creek, Mich.
Leo Shear Co. .....Evansville, Ind.
Shepard Co. .....Providence, R.I.
Silbey, Lindsay & Curr Co. .....Rochester, N.Y.
Smith & Welton .....Norfolk, Va.
Spokane Dry Goods .....Spokane, Wash.
Paul Steketee .....Grand Rapids, Mich.
Stewart Dry Goods .....Louisville, Ky.
Ellis Stone .....Durham, N.C.
The Style Shop .....Kalamazoo, Mich.
Style Shop—Seaman Co. .....Lansing, Mich.
James L. Tapp .....Greenville, S.C.
Tepper's .....Plainfield, N.J.
Thalhimer Bros. .....Richmond, Va.
The Union Co. .....Columbus, Ohio
Vandevers .....Tulsa, Okla.
Edward F. Wahl .....Duluth, Minn.

or write:

Handmacher-Vogel, Inc., 533 7th Ave., New York
Josef Handbags, 30 East 33rd St., New York
Moore McCormack, 5 Broadway, New York
Victory Optical Manufacturing Co.,
9-13 Mulberry Place, Newark, N.J.
Aberfoyle, 1430 Broadway, New York

DR. BEAUTY

(Continued from page 211)

quence of preparations will actually do the most for it, and how they can be applied to best advantage, it's a good idea to go to a beauty salon—most of the great cosmetics houses maintain salons in most large cities. Or, if the products are sold in department stores, a trained adviser is on hand to explain them; she is also trained to *look at you* and give an accurate diagnosis of your skin.

If you choose the beauty salon, you might have a facial—actually, this glorious affair costs about the same as a shampoo-set-and-manicure at a good hairdresser's. The whole atmosphere in the salon, the whole attitude of everyone there, is so gay, so encouraging, so genuinely *convinced* that you-too-can-be-beautiful, that the psychological benefits alone are sweeping. Then, there are the educational benefits of discovering what really *can* be done for the face, and neck, by good preparations, especially when applied by skilled fingers (belonging to an invisible lady genie who stands behind your tipped-back chair).

With any sort of sustained use of today's marvellous and elaborately-researched "treatment" preparations, any woman can look as well as she is capable of looking (and often incredibly much better!) all the time. The catch is in that word "sustained." Many women use a cream religiously for a week or two, then forget about it for a whole summer. As one woman executive of a cosmetics house remarked, "There's no such thing as 'getting ready for a party tonight.' You should be getting ready for a party ten years from now."

If your beauty problems are not nutritional, not cosmetic, but simply a matter of excess poundage, or poundage wrongly distributed—see Vogue's issue of January 15, 1957 ("Remaking Your Measurements"), and February 15, 1957 ("How to Stay Ten Pounds Thinner"). And, if you'd like a booklet of Vogue's famous Diet X—a ten-day plan for eating for a ten-pound loss—send 15 cents to Dept. DX, Vogue, 420 Lexington Ave., New York 17.

VOGUE PATTERNS

(Back views, sizes, yardages of the Patterns on pages 140-141)



Above: Romper and cape with armholes, Vogue Pattern 9183. Sizes 10 to 16 (31 to 36). In size 14, for romper: 2 yards of 35" fabric without nap; cape and its lining each require 2⅞ yards of 35" fabric without nap. Our choice: printed cotton and terry cloth. Pattern price, 75 cents.

Left: Evening sun dress, Vogue Pattern 9185, Easy to Make. Sizes 10 to 18 (31 to 38). For size 14, 5½ yards of napless 35" cotton, silk, or linen. Price, 75 cents.

VOGUE PATTERNS ARE AVAILABLE AT IMPORTANT SHOPS IN EVERY CITY OR BY MAIL (POSTAGE PREPAID), FROM DEPARTMENT V, VOGUE PATTERN SERVICE, GREENWICH, CONNECTICUT; AND IN CANADA, AT 198 SPADINA AVE., TORONTO, ONTARIO. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.

Debbie comes out



A nice girl but not glamorous, until . . .

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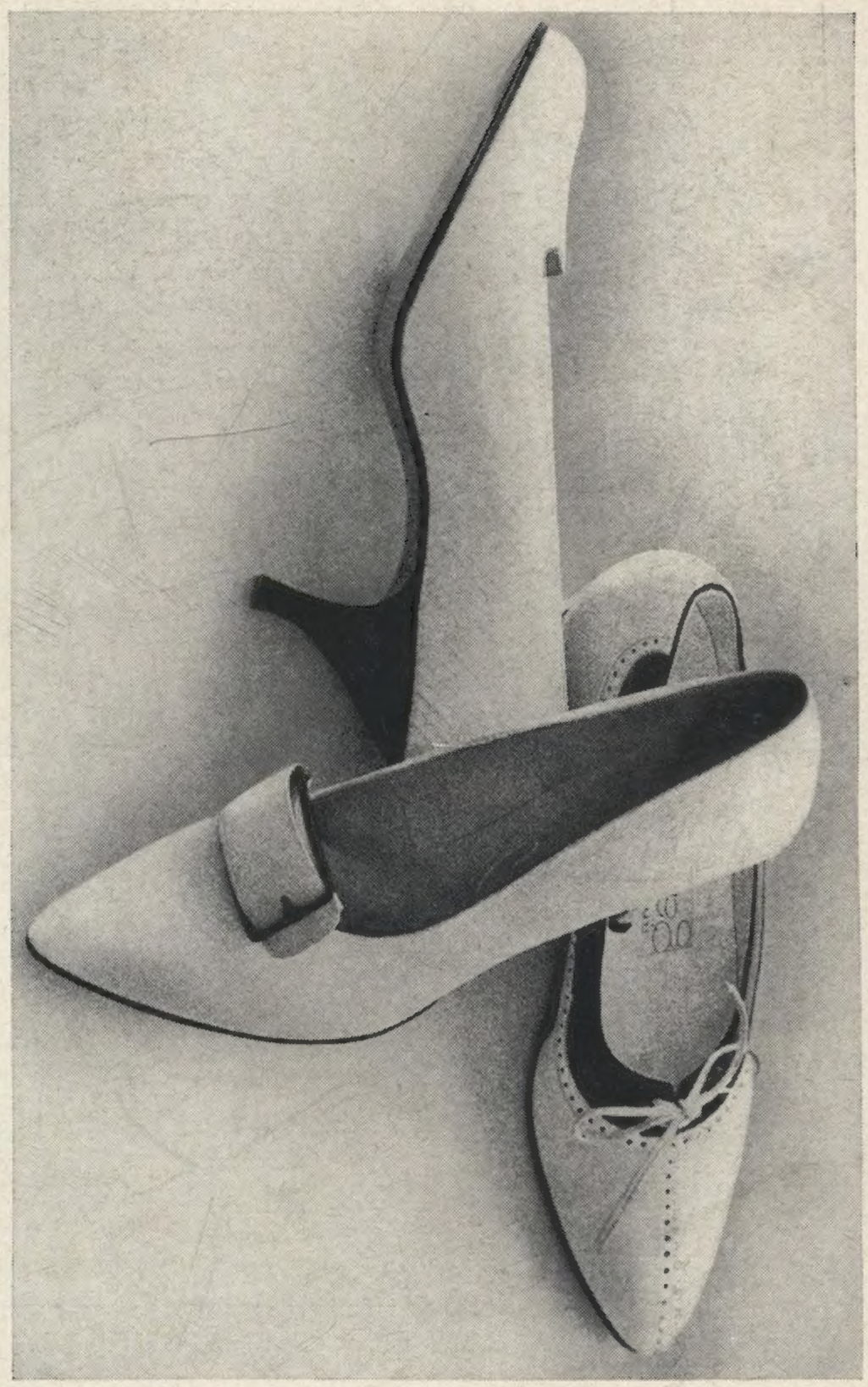
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Mitchum Co., Dept. 8-ESL, Paris, Tennessee





Black-and-white shoe news

Top: A slender opera pump of white cobra; black patent leather at throat and heel. By Pappagallo (Fleming-Joffe leather). $17. Miss Bergdorf of Bergdorf Goodman.
Centre: Smooth white calfskin, smoothly tapered—toe and heel almost to the vanishing point, in fact. Fine black accent: a long enamel buckle. By Evins (Levor leather), about $44. I. Miller.
Below: Pretty proof a high heel's not a vital prop to shoe-elegance—a flat of white textured calfskin, with an inset of black patent leather; more of it for the small oval heel. By Gamins (Loewenstein calfskin), about $17. At Andrew Geller.



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